

LESSONS IN ENGLISH.

INTERMEDIATE COURSE.

BY THE

BROTHERS OF THE CHRISTIAN SCHOOLS.

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PREFACE.

The cordial reception given by the press and by the educational profession to the **ELEMENTARY LESSONS IN ENGLISH**, was a great encouragement to the authors to continue this series of Language Lessons.

They now present the second volume of the series, hoping that it will be considered a worthy complement to its predecessor. The principles laid down in the **ELEMENTARY LESSONS** are taken up, developed, and extended in a course of exercises of a nature more difficult.

Orthoëpy and Derivation receive a considerable share of attention, and Analysis and Parsing are pretty fully developed. The course of Syntax is presumed to be quite complete. The most necessary Literary Canons have their place. The authors flatter themselves that in this department they give all the essentials briefly, and they believe Teachers will appreciate the efforts made to avoid verbosity or circumlocution. The principles are concisely stated, the necessary development being left to the Teacher.

The study of Literature is continued in this course—more difficult questions being introduced, and the figures of speech are taught from the first lesson. The paraphrasing, epitomizing, or sketching of the literary selections, is an exercise so useful that it should never be omitted. The Religious and Miscellaneous Literary Selections towards the end of the volume, are supplementary to those given at the beginning of every fifth lesson. It is expected that the pupils will be required to analyze and annotate one or more of these after finishing the study of each selection given in the regular lessons. It is presumed that the Literary Selections

generally, particularly the pieces in prose, are good models of composition. The leading English and American authors are represented in these excerpts.

Biographical Sketches of most of the authors quoted are given at the close of the volume. When a selection from an author is studied, some questions should be asked about his life and works. These sketches may be developed at discretion. The pupils will notice that English Literature has a goodly galaxy of Catholic authors, notwithstanding the difficulties under which they have labored.

The exercises in Phraseology and Composition given in connection with every fifth lesson, are considered of paramount importance. The exercises on Homophonous Words, besides teaching the spelling of over five hundred words, afford excellent practice in composition. Outlines of the Compositions assigned as the last exercises of the fifth lessons, are to be found at the end of the volume, as an aid and direction to the pupils to observe order and method in their essays.

Finally, the object of this Language Series is to assist Teachers to impart, and students to acquire, a practical knowledge of English. This special edition, published for the use of Teachers, contains many useful hints by way of introduction, and throughout the work. The Introduction to the Teacher's Edition should be read carefully by those who wish to understand the full scope of the work.

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PART FIRST.

LESSONS IN ENGLISH.

This work consists of three courses:—

Elementary Course,	-	-	-	Pupil's Edition.
“	“	“	-	Teacher's “

Intermediate Course,	-	-	-	Pupil's Edition.
“	“	-	-	Teacher's “

IN PREPARATION:

Higher Course,	-	-	-	Pupil's Edition.
“	“	-	-	Teacher's “

INTRODUCTION.

I.

THE TEACHING OF LANGUAGE.

The first language lessons are given to the child by his mother. When he is admitted to school, he knows how to speak, he knows the meaning of a limited number of words, he applies the simplest rules of grammatical agreement, he constructs his sentences more or less according to the rules of syntax, he conjugates verbs practically, in a word, he possesses a certain amount of knowledge which is not the result of reasoning, but which a skilful Teacher may easily turn to advantage. Language can, therefore, be taught independently of the methodical lessons which constitute a regular course. Methodical lessons constitute the science of language, whereas practice gives its use ; ordinarily, usage precedes science.

Among the consequences to which these observations lead, mention may be made of the following :—

1. A good Teacher profits by every occasion that oral exercises with his pupils afford, to give examples of purity and dignity of language, and to correct the mistakes they make in speaking. To understand fully the importance of this remark, it suffices to note the difference between the language of children of unlettered parents and that of children who have intercourse with educated persons.

The school is, as it were, a sort of social center whose beneficial effect upon the manner of expressing thought cannot be over estimated. Hence the Teacher should be very chary not to allow a single incorrect expression to pass without its being corrected.¹

2. The Teacher should profit by every exercise to advance his pupils in the study of language. Each subject of the school

1. The Teacher might, with advantage, write out a list of the mistakes the pupils habitually make in speaking, and often during the oral lessons on language require them to be corrected. He might likewise take note of the words they misspell, and give them occasionally as an oral lesson, or with the review dictations.

program requires oral as well as written and reasoned-out exercises. It would be losing precious opportunities were the Teacher to limit himself to exacting perfect exercises with reference only to the lesson in hand, without paying any regard to spelling, punctuation, the use of capitals, syntax, and, in proper measure, even to dignity, elegance, and form of language. Far from being injurious to the special science which is particularly intended to be cultivated, the care thus given to language, places the pupil in a position to be more clear, precise, and accurate.

Too much attention can never be given to this indirect teaching of language, which may be continued even during the recreation hours, a time when occasions present themselves to correct many ungrammatical, vulgar, and inelegant expressions. But it is proper to remark that certain subjects afford the Teacher far more frequent opportunities than others of forming his pupils to elegant diction.

The first place must be given to the reading lessons. As pupils read well only when they understand, it is important to lead the pupils of themselves to find out the meaning of the words, the clauses, that constitute the reading lesson. Moreover it is always observed that children relate in a better tone than they read; it is, therefore, useful to have them relate the lesson from memory, though not necessarily verbatim, before requiring them to read it in an expressive manner. No exercise is more efficacious than this to accustom them to group, to co-ordinate, and to express their ideas correctly.

The lessons of History, Geography, Religion, Object Lessons, give room for exercises of the same nature, as well as subjects for composition which, annotated, corrected, and criticized, produce the happiest results.

The following lines from an eminent educationist, the late J. S. Hart, may help to enforce the above remarks:—"Grammar should, no doubt, be taught by text-book and in stated lessons. The parts of speech, the conjugations and declensions, syntax and parsing, must all be systematically conned, the rules and definitions be committed to memory, and the judgment exercised upon their application. At the the same time, every recitation of a child, as well as all his conversation, ought to make an incidental and unconscious lesson in grammar. Only never allow him to use unchallenged an incorrect or ungrammatical expression,¹ train his ear to detect and revolt

1. The Teacher should uniformly correct every ungrammatical form he observes in the language of his scholars.—PARK.

at it, as at a discordant note in music ; let him, if possible, hear nothing but sterling, honest English, and he will learn grammar to some purpose. If, on the contrary, he is allowed to recite and talk in whatever language comes uppermost, and to hear continually those around him reciting and talking in a similar manner, he may parse till he is blind without learning 'to speak and to write the language correctly.' Banish from the nursery, the school-room, and the playground, incorrect and inelegant expressions, and you do more than you can do in all other ways to preserve 'the well of English undefiled.'"

But how advantageous soever this means of teaching language may be, it can never supply the direct study of principles and rules. It is, therefore, necessary that the teaching of language, which is attended to indirectly in every exercise, should have its fixed hours and its special exercises.¹

The following are the characteristics it should possess, some of which are common to the other subjects of the school program :—

1. The teaching of language should be properly graded.—Whether the Teacher descends from the rule to the example, which is commonly done with pupils already advanced ; whether he ascends from the example to the rule, a procedure particularly recommended for beginners ; he should always turn to profit the actual knowledge of the pupil to assist him to acquire more.² Proceed from the known to the unknown, from the easy to the difficult, from the concrete to the abstract.

2. The teaching of language should be varied.—A person deceives himself if he thinks that, in teaching language, good results can be obtained by exercising the pupils alternately in the grammatical text and the exercises under it ; then, when the pupils are a little more advanced, in analysis, parsing, and dictation ; and afterwards by exercising them in sentence-building or phraseology, and lastly in composition. It is not successively, in passing from one course to another, but simultaneously and in all the courses, that the teaching must be given that variety in its form which impairs in nothing the unity of the end, but, on the contrary, maintains harmony among the parts of the whole. Thus, without falling into confusion, monotony which conducts so easily to weariness and disgust, is avoided.

1. Separate lessons, with a very large measure of practice, should be given on each of the parts of speech or classes of words.—*PARE.*

2. Socratic questioning.—See "*Méthodologie*," by *Frère Achille, F.S.C.*

3. Teaching of language should be active.—Neither Teacher nor pupils can remain passive. The questions addressed to the pupils, the researches which they force them to make, the answers which they bring forward, the Teacher's explanations,—all establish between him and them a constant communication that requires the simultaneous exercise of all the intellectual faculties.

The use of the blackboard is often indispensable to make the lesson more striking to the mind; thus, besides the sense of hearing, the sight is made to assist the intelligence; the very fugitive image of objects and of words becomes fixed, and the attention is more easily maintained.

4. The teaching of language should be so directed as to accustom the pupils to Composition.—Language is practically known only inasmuch as it is spoken and written correctly. To write correctly is not simply to write a dictation without errors; it is to be able to write a note, a letter, a report, a narrative, an address, an oration, conformably to the laws of language.

Let the Teacher never lose sight of this principle: exercises in spelling and dictation, the study of words or lexicology, sentence-building or phraseology, variety of expression, transposition, invention, literary analysis, and other such exercises are a preparation, a means; they are not the end. Facility in conversation and composition, and a proper understanding of English authors are the end. The person who cannot speak correctly, who cannot write a composition on a familiar subject, who does not understand what he reads, does not know the language. He who speaks correctly, who knows how to compose, who understands what he reads, *knows*, to a certain extent, *the art of speaking and writing correctly*.

5. The system pursued in the teaching of language should be rational.—Teaching addressed principally to the memory, is defective and void of solidity: it is particularly intelligence, good sense, reason, that should be called into requisition.

Undoubtedly, grammatical definitions and rules, literary precepts and selections should be studied; but only after they are understood by a reasoned explanation and numerous examples. If it is insisted on that the pupil should remember what he has studied, at least equal care should be taken to see that he understands what he is obliged to retain.

1. "He only is truly practical whose knowledge is founded on reasoning which he fully comprehends."

In a similar manner, when written composition is in question, the pupil should be assisted in his work, he ought to be prevented from going astray—from giving too much liberty to the imagination to the detriment of common sense; he should be brought, by an oral exercise, to discover: first, the principal ideas that the subject suggests; next, the secondary ones. He should, according to the rules already studied, or according to the nature of the subject, indicate the principal qualities which the style of the composition in question ought to possess, as well as the special qualities which the development of such a thought, of such a sentiment, would require. The better to be assured that the pupil understands the connection of ideas and the coloring he should give them, he may often be exercised, and with great profit, in developing the composition orally before writing it.

As a means to guide the pupil in this work of composition, excellent authors recommend, and with reason, to prepare him for the subject by having him go through the literary analysis of a similar subject from a good author; he is taught to seek out its plan and appreciate its form, and is thus brought to imitate it on a large scale. This imitation leaves his intelligence all its activity, and does not prevent him from being original.¹

Whatever the nature of the composition may be, the Teacher should always require the pupil to prepare a plan or synopsis; this is the only means of disciplining his faculties, and of putting just bounds to his imagination, too much inclined to take full rein in the heat of composition.

6. The teaching of language should be moral.—The same may be said of all the other subjects of the curriculum; it must, however, be admitted that few specialties furnish so many occasions as language to advance the moral education of the pupil. Then, since it is possible to exercise a moral influence, while imparting language lessons, there can be no excuse if great care be not taken in the choice of the exercises and the literary selections. Besides, it is a law of every good method to draw as much as possible from every subject for the general education of the pupils. Hence, since examples can

¹ Endeavor to cultivate a taste for reading, as it is a valuable agent in making the scholar to speak and write grammatically.—PARK.

It is very difficult for any person who reads well-written books and tries to understand them, not to acquire a competent knowledge of grammar.—JOHN BRIGHT.

The better instructed children acquire the principles of grammar unconsciously by reading and writing under the direction of their Teachers.—BROOKFIELD.

be presented and exercises given, which develop at the same time grammatical principles, literary taste, moral and Christian sentiments, there is nothing more natural than to propose this triple end as the object of one's efforts.

Such are the principles that inspired the preparation of these LESSONS IN ENGLISH.

II.

HOW TO USE THIS WORK.

1. Grammar.—The definitions¹ and rules of Part I. should, after explanation, be committed to memory. The pupils ought to be often questioned on these principles, and the Teacher should insist on a thorough knowledge of them. Part II. contains the rules of Syntax and the most essential Literary Canons.

In explanations, the teacher should :—(1) Never pass over a word or a sentence that is not perfectly understood by the pupils ; (2) Satisfy himself that the pupils have apprehended the meaning of the examples given under the definitions and rules.

It is advantageous, particularly for beginners, to proceed from the example to the rule, and for this purpose to make the application by means of an oral lesson before studying the grammatical text that relates to it. By this means, the pupils will understand better and more quickly, and grammar will not appear to them too abstract. For illustration, see Elementary Course, pp. xiv.-xv.

To make the explanation more striking, and the better to sustain the attention of the class, recourse should be had to the blackboard ; even a part of the exercise, with the answers

1. Changes in the form of definitions produces looseness and general inaccuracy, not only in expression, but in the ideas themselves.—PARK.

NOTE.—This suggests that the definitions should be studied verbatim. It will be observed that in this Language Series, the phraseology of the definitions is generally the same throughout.

as they are given, may be written on it. This is, furthermore, a very simple and practical means of showing how the written exercise ought to be performed.

In Part I., questions on the grammatical text of each lesson are given after each series of five lessons. It has not been considered necessary to give questions on Syntax or on the Literary Canons. The Teacher can easily construct suitable questions for these subjects.

2. Division of the Exercises.—Each lesson comprises three exercises, designated by the the numbers I., II., III.

Exercise I.—This usually has for principal object the proper spelling of words, derivation, synonyms, etc.

Exercise II.—In this exercise it is required of the pupil to complete sentences from which some word or words are left out.

The sub-divisions in Exercises I. and II. give an opportunity of dividing them according to the wants of the class.

Exercise III.—The III. exercise is usually an application of the text studied. This is followed by exercises in Conjugation, Analysis and Parsing in Part I.; and exercises in Roots, Analysis and Parsing in Part II.

Every fifth lesson comprises :—

1. **A Literary Selection** to be explained. This text is studied *analytically*, to show the plan and explain the words and clauses.

2. *Exercises in Paraphrasing, Summarizing, or Sketching; Phraseology and Composition*, such as definitions, transposition, substitution of words, construction of sentences, study of homophonous words, descriptions, narratives, letters, etc.

3. **Written Exercises.**—Each exercise should be first gone through orally, at least in part. Without this preparation the written exercise would lose some of its utility and attraction, and might require too many corrections.

The pupil finds more pleasure in exercises in which the calligraphic arrangement pleases the eye and renders the answer plainer. The exercise should, then, as much as possible, be performed in a manner analagous to the plan given in the Teacher's Edition. The arrangement in columns and paragraphs gives order and clearness to the exercise.

The title of an exercise should never occupy more than one line in the pupil's copy. When a lesson has a general and a special heading in the text-book, the general title is sufficient for the copy.

Sometimes an indication is given, in the Teacher's Edition, to ask other questions or to assign other exercises. These indications, which might have been repeated on each page, are simply hints to suggest that many more exercises may be given on the text in question. It may not be out of place to repeat here what has been stated in the preface, viz.: "The object of this Language Series is to *assist* Teachers to impart, and students to acquire, a practical knowledge of English." The Teacher is the living text-book.¹

The exercises of each lesson, excepting those in Conjugation, Analysis and Parsing, should generally be written out after they have been gone through orally. Written exercises should be corrected carefully.

4. Explanation of the Words.—The Teacher ought not to pass over any expression without assuring himself that the pupils understand it; however, it will suffice for them to have a general idea of the thing. Many children would be embarrassed if they had to tell what a *tree* is; still, none of them would be misled as to the meaning of the word. Though dictionary definitions may not generally be exacted, the pupils should be taught to have frequent recourse to the **DICTIONARY**: this personal work stamps upon their memory more indelibly the spelling and the meaning of words. It is well, nevertheless, to ask them sometimes to give the definition of certain easy terms; but to do so too often would weary them without much real profit.

For **derivatives**, the meaning may be ascertained according to the particular idea added by the prefix or the suffix. Thus, when the pupil learns that from *adore* is formed *adoration*; from *courage*, *courageous*; from *constant*, *inconstant*, etc., he should be taught that *adoration* means the *act of adoring*; *courageous*, the *quality* of him who has *courage*; *inconstant*, the *opposite* of *constant*, etc. The Teacher should require this sort of definitions not only for one or two words, but for most of the **derivatives** that enter into the lesson.

When biographical names occur in the exercises, the pupils should be briefly told who the persons are. Geographical

1. The Teacher is the master, not the servant, of the text-book. To restrict the pupils' attention simply to the contents of text-books, is not worthy of the name of teaching.—PARK.

The Teacher is the master of all methods, but the slave of none. The slave of a method should be emancipated before he is permitted to enter the class-room.—BALDWIN.

names should also be explained, and the places pointed out on the map.

5. The Pupils' Answers.—The Teacher should not always require an answer identical with the suggestion in the Teacher's Edition. Some questions may receive several satisfactory answers. To be too exclusive would stop the spontaneity of the pupil, would discourage him, and would fail to attain the end of the exercise. On the contrary, the pupil should be prompted to get other answers, and all the answers that are good ought to be accepted, without, however, failing to give special prominence to the best.

It would be very useful in all the oral exercises to have the difficult words spelled, and written on the blackboard.

When the pupil has to find words, a list from which he can make a choice is generally given at the head of the exercise in the Pupil's Edition. In most cases the simplest form of the word is given, *i. e.*, the singular when the noun or pronoun required in the text is plural, the nominative in place of the possessive; the positive of adjectives, the infinitive of the verb, instead of the special form required. The Teacher will readily understand that this is good exercise for the judgment of the pupil. He should not be obliged to give a word from this list; full liberty should be given him to select some other word provided the term is suitable. However, when the text is from a standard author and the exercise is in writing, the exact word ought to be required.

6. Grammatical Exercises.—The III. Exercise of each lesson is an application of the grammatical text studied. Sometimes the singular is to be changed to the plural, the plural to the singular, verbs to be changed to other moods or tenses, parts of speech to be underlined, false syntax to be corrected, etc. These exercises will afford the Teacher many occasions of reviewing the grammatical text.

7. Oral Conjugation.—From the first lesson, the pupils should be exercised in conjugating verbs. On account of the prominent part the verb holds in discourse, the Teacher cannot commence this exercise too soon nor recur to it too often, particularly as an *oral exercise*. Even the youngest children go through it with pleasure.

The questions frequently do not ask for one or several tenses entirely, but one or more persons of a series of tenses

named. This system exercises the pupils better, and prevents routine.

Special attention should be given to make the pupils study well the *principal parts* of the irregular verbs. They ought to be taught to distinguish very clearly the difference between the *preterit* and the *perfect participle*, and the use of each.

8. Orthoëpy, Orthography, Accent.—Due attention is given to the sounds of letters, to diphthongs, triphthongs, and syllables, in the first fifteen lessons. The leading principles of Orthoëpy are more fully developed after the XV. Lesson, and are arranged in such order as to be referred to conveniently. The study of these principles need not be required of beginners. However, the systematic study of Orthoëpy is far from being a waste of time—a subject to which sufficient attention has not been given heretofore in schools. In teaching Phonography, the ignorance of Orthoëpy is palpably felt. Until phonetic spelling is introduced into our language, attention to Orthoëpy is absolutely necessary, and the more attention given to this subject will demonstrate more clearly the utility of phonetic spelling. And this leads to the necessity of giving the principles of Orthography to be found on pp. 295-298. These are arranged chiefly for convenience of reference; but, it must be admitted, the study of these rules helps very much in the study of spelling. Accent, the principles of which are given on pp. 290-300, comes also under this heading.

9. Derivation.—The exercises on prefixes and suffixes afford great facility to acquire the meaning of a large number of words. Part II. contains exercises in Latin and Greek Roots. These are important exercises, as the English language contains such a large number of words derived from the dead languages. The key-word is given in English in the Pupil's Edition. Some of the derivatives are presented in the Teacher's Edition. The pupils, having the key-word, can easily find the others. If necessary, they may have recourse to a **DICTIONARY**. The Etymology of Grammatical Terms, to be found on p. 294, may be studied, as they appear in the course of the lessons.

10. Analysis and Parsing.—Graded exercises in Analysis and Parsing commence with the XXI. Lesson of Part I. When the pupils become expert in parsing, it is not necessary to require them to parse every word in each sentence.

In the explanation of the Literary Selections, and even with selections given as II. Exercises, sentences that present any difficulties may be analyzed, and the principal words parsed.

Usually, exercises in analysis and parsing should be oral, seldom written, except for examinations.

How to distinguish the parts of speech is shown on p. 41. How the parts of speech are parsed is to be found on pp. 300-301. Examples of Syntactical Parsing are given on pp. 441-442. The principles of Analysis are in connected order on pp. 301-308. Examples analyzed in full are given on pp. 439-440.

II. Literary Canons.—After the rules of Syntax, come the most essential Literary Canons. These principles should be studied after a preliminary explanation.

Besides the examples or illustrations under the principles, the pupils might be encouraged to supply others taken from the literary selections they have studied. They will thus enrich their memory, and they will the better understand the rules and definitions.

Although the Literary Canons are placed towards the end of the volume, the pupils may be required to study these principles according as a knowledge of them may be required for a proper understanding of the lessons. In studying the Literary Selections, beautiful style, elegant figures, or ideas happily developed, present themselves even from the first lessons. Hence the utility of studying the Literary Canons simultaneously with literary analysis.

12. Literary Selections.—Every *fifth lesson* contains a *literary selection* to be analyzed and studied carefully.¹ After the Teacher has made the pupils read the selection two or three times, he should ask some of them to give an *oral statement* of its contents. In this oral statement, he ought to exact neither the order nor the terms of the text, but he should take care that no important statement be forgotten, and that the pupils express themselves correctly and clearly. This exercise is of great importance and should never be omitted.

1. The authors highly favor the study of a special English classic every year, such as Goldsmith's "Traveler" or "The Deserted Village," Coleridge's "Rime of the Ancient Mariner," Longfellow's "Evangeline," Pope's "Essay on Criticism," Cowper's "Task," Dryden's "The Hind and the Panther," etc.; papers from Irving's "Sketch-Book," from the "Spectator," some of Macaulay's "Essays," selections from Dr. Johnson, etc. They do not, however, believe that the study of a number of gems should be set aside.

The Teacher may then proceed to the *literary analysis* of the selection, asking numerous questions concerning the connection of the ideas, on the words, the clauses, and, in the higher courses, even on the qualities of the style. The explanations may, however, often be advantageously given before requiring the *oral statement*.

These *fifth lessons* should never be omitted. They give an agreeable diversity to the exercise, and, besides, present advantages peculiar to themselves. In calling attention to the ideas which enter into a piece, and to the manner in which these ideas are disposed and expressed, the judgment and taste of the pupil are exercised; at the same time he is initiated little by little into the various kinds of style, and is taught to discern promptly the faults and good qualities of a literary composition.

For the convenience of Teachers, some specimens of questions and even suggestions¹ as to the answers, are given in the

1. The principal object of the Teacher's Edition is to direct the young, inexperienced Teacher as to the method to be pursued. As a general rule it should not be used in the class-room except in giving out the supplementary dictations.

It may be said that too much assistance is given. It must be admitted that considerable assistance is given; but the intelligent Teacher will see at once that very much is left to himself to do. In many cases the suggestion is simply a word which should be developed. A *yes* or a *no* should not, as a general rule, be accepted from the pupils as an answer. Let the Teacher require the pupils to give answers that make, of themselves, complete sense. This fixes the attention more, and prevents routine.

That the Teacher may question readily and well, he must *prepare* the lesson. The superficial Teacher may smile at this remark. He may rely too much on his normal-school training as sufficient preparation; he may, perhaps, think his scholarly reputation would be jeopardized were it known that he prepares the lessons he gives his pupils. Still, the experienced, conscientious Teacher grown grey in the class-room, feels that the preparation of lessons is an incumbent duty. Professor Hart may again be quoted in this connection:—"The Teacher must be thoroughly prepared in each lesson, so that the pupils may feel that they are learning from him. . . .

. . . He must have his knowledge perfectly at his command. It must be on the tip of his tongue. If he hesitate and stop to think, or to look in his book for the purpose of hunting up what he has to tell them, he will be very apt to lose his chance. . . . This readiness of utterance is a matter to be cultivated. The ripest scholars are often sadly deficient in it. The very habit of profound study is apt to induce the opposite habit to readiness. A Teacher who is conscious of this defect, must resolutely set himself to resist it and overcome it. He can do it if he will. But it requires resolution and practice.

"Nor must your eye be occupied with the book, hunting up question and answer. . . .

"You must learn to teach without book. Perhaps you cannot do this absolutely. But the nearer you can approach it, the better. Thorough preparation, of course, is the secret of this power. Some Teachers think they have prepared a lesson when they have gone over it once, and studied out all the answers. There could not be a greater mistake. This is only the first step in the preparation. . . . You are prepared to teach a lesson when you have all the facts and ideas in it at your tongue's end, so that you can go through them all, in proper order, without once referring to the book. Any preparation short of this will not do, if you wish to command attention. Once prepare a lesson in this way, and it will give you such freedom in the art of teaching, and you will feel such a pleasure in it, that you will never want to relapse into the old indolent habit."

Teacher's Edition; the Teacher can easily add other suitable questions. In this way he can, for many nouns, adjectives, adverbs, etc., ask whence the word is derived, its different significations, the word of the opposite meaning, synonym, etc. He may even have some sentences transposed, the sense of a phrase or of a clause expressed differently; he may ask the reason why such a thing is expressed, such an idea is suggested.

The literary analysis is concluded by some questions relative to the definitions or the rules previously studied. These questions may be multiplied according to the wants of the class.

The selection explained should be given out to the pupils as a dictation, and they ought to write at least a part of the literary analysis after it. In this exercise it would be advisable for the Teacher to require answers to some questions not given in the book, but which he asked during the literary analysis. By this means the attention of the class will be secured.

The questions on grammar may be asked only during the oral exercise, since they receive sufficient attention in the other exercises.

When explained, the literary selections should be committed to memory.

In Part II. the Outline with which the Literary Analysis begins is of a different form, though in substance the same, as the Outline of Part I. No questions are set. The pupil is required to give under the headings: **Leading Ideas**, **Accessory Ideas**, the outline of the selection. See footnotes, p. 320.

The Supplementary Literary Selections may be studied on the same plan as the literary text of every fifth lesson. The proper way to do this is to take up one for practice after the study of each fifth lesson.

13. Exercises in Sentence-Building or Phraseology and Composition.—The teaching of language consists not only in having bad spelling and false syntax avoided, it should also lead the pupil to think and to express his ideas clearly and elegantly. For this purpose, numerous exercises on *sentence-building* or *phraseology*, *transposition*, and *composition* are continued in this course as an excellent preparation for more

lengthy narrations, descriptions, letters, biographical notices, paraphrasing, sketching, essays.

A subject for composition is indicated as the last exercise of every fifth lesson, and additional ones are introduced at the end of the volume. To offer some little assistance to the young writer, hints in the shape of **outlines** on the subjects for compositions are given after the Supplementary Literary Selections. These subjects, being very appropriate, should be written some time during the course, but it is not by any means necessary to take them up in the order of their arrangement. Should the Teacher think proper, he may develop these in oral exercises for the pupils before assigning them to be written. It should be understood that the Teacher may give any other subjects of composition he thinks more suitable than those indicated.

In all the exercises of phraseology, transposition, and composition, the errors in spelling, in the use of capitals, in syntax, etc., should be carefully corrected, and the exercises re-written. This is of great importance, as it accustoms the pupils to accuracy and neatness in their work.

14. Imitation.—After studying a subject from a standard author, the pupil may attempt to reproduce it in an analagous subject, trying to imitate the model. This exercise helps to initiate the pupil, by the study of standard authors, into correctness, and elegance of style.¹

Different imitations of the same text might be required, by changing the personages of the scene, by giving the subject the form of a letter, a dialogue, etc. This fosters variety of expression, and prevents **servile** imitation.

15. Paraphrasing, or Changing Poetry to Prose.—

- This exercise, by forcing one to penetrate into the depths of an author, to become as it were identified with him, to relish the perfections of his style, gives a great facility of expression, and initiates one into a knowledge of the author, and the secrets of the language.

In exercises of this kind, the student should : (1) not simply limit himself to reproducing exactly the thoughts of the author, but he should also try to reproduce his style with its simplicity, its elegance, its richness, or its energy ; (2) not to transcribe it

1. Whoever wishes to attain an English style, familiar but not coarse, and elegant but not ostentatious, must give his days and nights to the study of Addison. —DR. JOHNSON,

simply word by word, but to change the form of the sentence, clause, or phrase, rendering the abstract by the concrete, the passive by the active, the affirmative by an equivalent negative, etc.; (3) not to have anything that resembles poetry, such as rhyme, rhythm, the cesura, poetic licence, or anything else that resembles poetry; (4) not to try to change terms that cannot be changed without destroying the sense, such as certain proper nouns, technical terms, etc.¹

16. Narratives, Descriptions, etc.—Before the pupils commence to write a Narration, Description, etc., the Teacher may converse with them about the subject, then he may require some of them to repeat it orally, and afterwards he may require from them the outline or sketch. This done, he ought to show them what the most salient points should be, and tell them what qualities the style, the composition, should possess, what tone of simplicity or elevation is suitable, what degree of animation is necessary for the development of such or such a sentiment, if the discourses of the personages should be direct or indirect, what proportion ought to be given to the incidents, the accessory descriptions, etc.

Though outlines are given in the Pupil's Edition, the pupils may be required, as much as possible, to make out their own outline, or to develop or supplement the outline given in their book.

The subjects of composition suggested are, in most cases, easy; but it is not to be supposed that the Teacher is to limit himself to those given in the book. Several supplementary Outlines are given in the Teacher's Edition. Narrations of scenes which the pupils have witnessed; descriptions of places they have visited, objects they have seen, etc., are the most practical subjects of composition that can be assigned.

Many of the Miscellaneous Dictations given in the Teacher's Edition are good models of composition. The Teacher might, occasionally, make out a synopsis from one of these subjects, completing the sketch, when he finds some important details are omitted by the author. When the pupils will have written the subject and it has been criticized, the Teacher may then read for the pupils or dictate the subject from the Teacher's Edition, and using this text, show them their defects in

1. The authors do not for a moment suppose that the paraphrase can be as good as the original, or even that it can approach it. The chief object of paraphrasing is to force the student to seize the meaning of the author. If he can seize the meaning, he can paraphrase; and if he cannot paraphrase, how can he relish the perfections of the author's style?

style and treatment, calling attention to any incompleteness that may be noticed in the model.

When the compositions have been corrected and classified, the Teacher should have a few of the best, read aloud and criticized, paying attention to bring out the good qualities of the composition, as a stimulus to further exertion on the part of the pupils.

17. Letters.—The Teacher should often assign letters, because this is the form of composition which the pupils will most frequently be called upon to write. The hints in letter-writing, to be found on pp. 445-451, and the subjects given on p. 533, are sufficiently suggestive without going into details here. The pupils should often be required to write letters in the class-room under the eye of the Teacher, using letter-paper and envelopes. The Teacher ought to show how letters should be folded according to the various sizes of paper, how to write the address, superscription, how and where to put on the stamp—in a word, everything about letters, notes, invitations, telegrams, should be explained very carefully.

18. Correcting of Compositions.—There are various procedures for correcting written exercises.¹ For literary composition, the only reliable control is the Teacher's personal corrections. To facilitate this, let the Teacher require the pupils to bring the first draft on foolscap, or large letter-paper, requiring them to leave a margin for corrections at the left of the page. It would be much better if paper of uniform size be used, with a margin ruled off in colored ink. Use colored ink—not pencil—in correcting. Underline the word or words written incorrectly, or put a carat (Λ) where there is an omission, inserting some indication in the margin, to call attention. Sometimes it would be well to put only the indication in the margin, and let the pupil find out the mistake. This might be done particularly with advanced students.²

1. See "School Government," by the Brothers of the Christian Schools;—"Notes on Teaching," by the Brothers of the Christian Schools;—"Méthodologie," by *Frère Achille, F.S.C.*

2. "If I may be allowed a practical suggestion based on experience, you will find it better to get your pupils to make their corrections in the light of their own criticisms than to make them yourself in their exercises. Read over the compositions without marking them in any way. Collect from them not all the errors, but a number of the most obvious ones. Take these up one by one and discuss them in the class. Finally, ask the pupils, not to correct the defects in their essays, but to re-write the latter, and on comparison of the new with the old, reiterate your criticisms, and note the progress made."

NOTE.—This method—suggested by William Houston, M.A., in a paper on "The Study and Teaching of English," to be found in the "Educational Weekly," of Toronto,—may be advantageously followed, but in the opinion of the authors, only with students who have had considerable practice in composition.

In this Course, the following scheme for the correction of compositions is suggested :—

<i>Marginal signs.</i>	<i>Signification.</i>		
Sp.	An error in spelling.	(Draw a line in red ink under error.)	
Gr.	" " Grammar.	"	"
P.	" " Punctuation.	"	"
Cap.	" " regard to Capitals.	"	"
O.	Omit the portion underlined.	"	"
^	Something left out.	"	"
?	Is this true ?	"	"
¶	Paragraph here.	"	"
No ¶	No Paragraph here.	"	"
Tr.	Transfer.	"	"
S.	Sentence too long.	"	"
I.	Sentence incomplete.	"	"
Ob.	Obsolete.	"	"
Gal.	Gallicism.	"	"
T.	Tautology.	"	"
Ff.	Far-fetched expression.	"	"
F.	Figure not properly applied.	"	"
Pu.	Purity of style violated.	"	"
Pro.	Propriety " "	"	"
Cl.	Clearness " "	"	"
Pre.	Precision " "	"	"
U.	Unity " "	"	"
Str.	Strength " "	"	"
H.	Harmony " "	"	"
B.	Bombastic style.	"	"
L.	Labored style.	"	"

At least one lesson a week should be devoted to these exercises.

The composition corrected, the pupils should be required to re-write it correctly in a clean copy, which should be carefully kept from year to year, so as to see the steady progress made. In after years, such copies can be looked back to as a remembrance of school-days, and may stimulate industry, neatness, and order in all the work of one's life.

The exercise on *Homophonous Words*, to be found in each fifth lesson, is very useful. The Teacher should first make the pupils read and spell those words in the columns, and then supply them orally before writing the exercise. About two hundred and fifty Homophonous Words are given in the Elementary Course, and six hundred in this volume.

19. Biographical Sketches.—Nothing is more natural than the desire to know something about the writers of the literary selections. To satisfy this pardonable curiosity, as well as to instruct, short notices of most of the authors quoted in these pages are given at the close of the volume. The place and date of birth and death (if dead at the time of the publication of this book), and the principal works of the authors are mentioned, with short, critical notes when judged necessary. These can be easily developed by the Teacher who is supposed to have a good Biographical Dictionary,¹ or a reliable Cyclopaedia, for reference.

20. Dictation.—Besides the dictations that may be given in connection with the regular lessons, it would be very advantageous for the Teacher occasionally to select the most difficult words in the previous three or four lessons as an oral exercise of spelling. As a dictation, this exercise has the advantage, apart from its great practical utility, of saving precious time often devoted to useless dictations and fastidious corrections of copies; moreover, it tends to excite the pupils to pay special attention to the spelling of the words in the regular exercises.

The Teacher's Edition contains miscellaneous dictations suitable for reviews and examinations. Dictation containing the difficult words the pupils meet in their various text-books, such as histories, geographies, reading books, etc., should be frequently given. There is no better exercise than this to call the pupil's attention to the spelling of every word they meet.

Before giving a dictation, the Teacher should read it for the pupils, and assure himself that it contains only words which they have seen, or the application of rules that they have studied. If there are any proper names or any technical terms too difficult, they should be spelled before dictating.

It is important that the pupils accustom themselves, as soon as possible, to observe the rules of punctuation and the

1. It is very much to be regretted that our English and American Catholic publishers have not yet issued a reliable Biographical Dictionary with the works of authors criticized from a Catholic stand-point. So far, the young Catholic student has chiefly to depend upon works which are full of bigotry, in which saints, and good Catholic writers generally, are put down as fanatics. There is room in the English speaking world for such a work, and it is to be hoped it will not be long forthcoming. The work of reference that may be recommended, perhaps, as the most impartial is Appleton's "American Cyclopaedia." Allibone's "Dictionary of Authors" and Hart's "English and American Literature" are also fair.

Jenkins's "Hand-Book of English and American Literature" treats the authors and their works from a Catholic stand-point; but it is necessarily limited and cannot take the place of a "Biographical Dictionary Written for Catholics."

proper use of capitals, the Teacher ought to exact attention to these in all the written exercises. Exercises have not been given under the Rules for the Use of Capitals to be found on p. 298, nor under the Rules of Punctuation on pp. 308-311, as attention should be paid to these in all the exercises, and according as they are referred to in the daily lessons, the pupils should be directed to the rule in question; thus, these rules are studied practically and simultaneously with the regular course of lessons.

21. Synoptical Reviews.—In the review of the grammatical text, the Teacher will find it of great advantage to use the blackboard, and by means of questions to draw from the pupils the items of a synopsis. Numerous examples of synoptical reviews on several subjects of a school program, are given on pp. 553-560.

22. Hints.—The Hints on the Supplementary Literary Selections are far from being full. The Teacher is left pretty much to his own resources for explanations. He should not forget to question on the figures of language.

TORONTO, December 1, 1885.



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ABBREVIATIONS USED IN THIS BOOK.

a or adj.	- adjective.	lim.	- limited.
abst.	- abstract.	m.	- mood, masculine.
adv.	- adverb.	mod.	- modified.
ante.	- antecedent.	n.	- noun, number, neuter.
app.	- apposition.	nom.	- nominative.
art.	- article.	num.	- numeral.
att.	- attribute.	obj.	- object, objective.
c.	- case, common.	objs.	- objects.
cd.	- compound.	p.	- person, personal, proper.
cl.	- clause.	part.	- participle.
com.	- common.	pass.	- passive.
comp.	- compound, compared.	perf.	- perfect.
comx. or cx.	- complex.	pers. p.	- personal pronoun.
con.	- connective.	ph phs.	- phrase, phrases.
conj.	- conjunction.	pl.	- plural.
cop.	- copulative.	plu. or plu. perf.	- pluperfect.
cor.	- corresponsive.	p. pt.	- principal part.
decl.	- declarative.	pos.	- positive.
def.	- definite.	poss.	- possessive.
deg.	- degree.	pred.	- predicate.
dep.	- dependent.	prep.	- preposition.
disj.	- disjunctive.	pres.	- present.
ex.	- exclamatory.	prin.	- principal.
exp.	- explanatory.	pro.	- pronoun.
f.	- feminine.	p. t.	- past tense.
g.	- gender.	reg.	- regular.
gov.	- governed.	rel.	- relative.
imp.	- imperative, imperfect.	s. or sing.	- singular.
ind.	- indicative.	sent.	- sentence.
indef.	- indefinite.	sub.	- subject.
inf.	- infinitive.	subs.	- substantive.
int.	- interrogative.	t.	- tense.
interj.	- interjection.	tr.	- transitive.
intr.	- intransitive.	v., vbs.	- verb, verbs.
l.	- line.		

The numbers within marks of parenthesis throughout the book, refer to the grammatical text. Those with (S) before them refer to Syntax; those with (L. C.), to the Literary Canons.

LESSONS IN ENGLISH.

INTERMEDIATE COURSE.

TEACHER'S EDITION.

LESSON I.—Preliminaries.—Letters.

1. **Language** is the medium through which we express our thoughts.

2. **Grammar** teaches the art of using words correctly in speaking, reading, and writing.

3. A **Letter** is an alphabetic mark commonly representing an elementary sound of the human voice. The letters of a language, taken collectively, are called its **alphabet**.

4. There are twenty-six letters in the English alphabet; viz., *a, b, c, d, e, f, g, h, i, j, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z.*

5. Letters are divided into two general classes, *vowels* and *consonants*.

6. A **Vowel** is a letter the name of which makes a perfect sound when uttered alone; as, *a, e.* The vowels are *a, e, i, o, u,* and sometimes *w* and *y.*

7. **W** or **y** is a consonant when it is before a vowel sounded in the same syllable; as in *water, youth, twine.* In all other cases it is a vowel; as in *new, lay, newly.*

I. Vowels and Consonants.—Tell how many vowels in each word of columns 1 and 2, and consonants in 3 and 4.

1. College,	3. 2. Institute,	4. 3. Writing,	5. 4. Inkwell,	5.
Academy,	4. Gymnasium,	4. Memory,	3. Gayety,	2.
Asylum,	3. Reformatory,	5. Laughter,	5. Awkwardness,	7.
Seminary,	4. University,	5. Drawing,	4. Flowers,	4.

II. Tell in what the following are kept.

1. Bees in a <i>hive.</i>	2. Books in a <i>library.</i>	3. Hay in a <i>barn.</i>
Dogs in a <i>kennel.</i>	Water in a <i>tank.</i>	Grain in a <i>granary.</i>
Cattle in a <i>stable.</i>	Milk in a <i>dairy.</i>	Powder in a <i>magazine.</i>
Hens in a <i>coop.</i>	Wood in a <i>shed.</i>	Money in a <i>safe.</i>
Birds in a <i>cage.</i>	Paintings in a <i>gallery.</i>	Guns in an <i>armory.</i>

III. Copy this exercise, and draw one line under *w* or *y* when a vowel, and two lines when a consonant.—*Martyr, lawyer, worm-wood, sympathy, asylum, bulwark, window, brewery, oyster, swallow, penny, twenty, Ottawa, Brooklyn, Greytown, New York.*

Oral Conjugation.—*Indicative present and past of be.*

BOOK.

- limited.
mood, masculine.
- modified.
number, neuter.
- nominative.
- numeral.
object, objective.
- objects.
personal, proper.
participle.
- passive.
- perfect.
personal pronoun.
phrase, phrases.
- plural.
- pluperfect.
principal part.
- positive.
- possessive.
- predicate.
preposition.
- present.
principal.
pronoun.
past tense.
- regular.
- relative.
- singular.
- sentence.
- subject.
substantive.
- tense.
transitive.
- verb, verbs.

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fer to Syntax;

LESSON II.—Vowels.

8. The vowels are used to represent **fourteen distinct sounds** of the voice ; they are heard in the words, *fate, fat, far, fall, feel, fell, file, fill, fold, fond, fool, fuse, fuss, full.*

9. In the dictionary, the long sound of a vowel is usually indicated by having a *macron* (—) over the letter ; the short sound, by having a *breve* (˘) ; the middle sound, by having a *diæresis* (¨) ; and the broad sound, by having a *circumflex* (ˆ).

10. The letter **A** has principally four sounds :—

1. **Long** ; as in *pate, insane, colonnade.*
2. **Short** ; as in *pat, ballot, atmosphere.*
3. **Middle** ; as in *par, are, cardinal.*
4. **Broad** ; as in *pall, warm, alderman.*

11. The letter **E** has principally two sounds :—

1. **Long** ; as in *me, evil, allegiance.*
2. **Short** ; as in *men, leper, envelope.*

I. Vowels.—Indicate orally, or by initials, whether **a**, in the first three columns, is *long, short, middle*, or *broad* ; and whether **e**, in the fourth column, is *short* or *long*.

1. Samuel, s.	2. Theobald, b.	3. Thaddeus, s.	4. Henry, s.
Walter, b.	Gabriel, l.	Francis, m.	Alfred, s.
James, l.	Martin, m.	Alexander, s., s.	Cornelius, l.
Andrew, s.	Polycarp, m.	Charles, m.	Leopold, l.
Ignatius, l.	David, l.	Jacob, l.	Peter, l., s.
Patrick, s.	Octavus, l.	Baldwin, b.	Gerald, s.

II. Sentences to be completed.—Indicate the motion of the animal named.

- | | | |
|-----------------------|------------------------|----------------------------|
| 1. The horse gallops. | 3. The eagle soars. | 5. The butterfly flutters. |
| The stag bounds. | The frog leaps. | The lizard climbs. |
| The pigeon flies. | The monkey gambols. | The lamb skips. |
| The elephant walks. | The goat climbs. | The worm crawls. |
| 2. The herring swims. | 4. The cat crouches. | 6. The salmon leaps. |
| The grasshopper hops. | The war-horse prances. | The duck plunges. |
| The serpent crawls. | The hawk hovers. | The ostrich struts. |
| The lark soars. | The tiger pounces. | The moose scampers. |

III.—Underline the words containing **a** or **e** long.—*The Teacher may require the pupils to indicate the other sounds of a and e.*—Did the *gamester* submit quietly to his *fate*?—*Mete* out the water to the soldiers.—I bought a *razor* and a hammer at the *hardware* store.—*Eve* was made out of one of Adam's ribs.—*Ale* is a malt liquor.—*Be* obedient to your parents.—I met an *aged* *matron* carrying two *basins* of milk.—*Enoch* was a prophet.

Oral Conjugation.—Indicative perfect and pluperfect of **be**.

LESSON III.—Vowels.

12. The letter **I** has principally two sounds:—

1. Long ; as in *pine, surprise, alliance.*
2. Short ; as in *pin, sinking, arithmetic.*

13. The letter **O** has principally three sounds:—

1. Long ; as in *no, note, diploma.*
2. Short ; as in *not, dollar, geometry.*
3. Middle ; as in *do, move, improve.*

The middle sound of *o* is usually represented by *oo* or *ew* ; as in *spoon, grew.*

I. Vowels.—Indicate orally, or by initials, whether **i**, in the first two columns, is *short* or *long* ; and whether **o**, in the other two columns, is *long, short, or middle.*

1. Tiger,	l.	2. Linnet,	s.	3. Donkey,	s.	4. Rhinoceros,	s.,s.
Gorilla,	s.	Viper,	l.	Antelope,	l.	Raccoon,	m.
Squirrel,	s.	Spider,	l.	Kangaroo,	m.	Goldfinch,	l.
Lizard,	s.	Chicken,	s.	Locust,	l.	Canoe,	m.
Lion,	l.	Crossbill,	s.	Ostrich,	s.	Proverb,	s.
Bison,	l.	Porcupine,	l.	Hedgehog,	s.	Remove,	m.
Kingfisher,	s.,s.	Cricket,	s.	Oriole,	l.,l.	Stone,	l.

II. Sentences to be completed.—What is the form of the object named ?

- | | |
|---|--|
| <p>1. A ring is <i>circular</i>.
A funnel is <i>conical</i>.
A chess-board is <i>square</i>.
A hook is <i>crooked</i>.
A pen is <i>pointed</i>.
An egg is <i>oval</i>.
A lath is <i>straight</i>.</p> <p>2. A bowl is <i>concave</i>.
A watch-glass is <i>convex</i>.
An orange is <i>spherical</i>.
A reed is <i>straight</i>.
A thorn is <i>sharp</i>.
Round timber is <i>irregular</i>.
Hewn timber is <i>regular</i>.</p> | <p>3. The sky is <i>vaulted</i>.
A planed board is <i>smooth</i>.
A globe is <i>spherical</i>.
A gun-barrel is <i>cylindrical</i>.
A sovereign is <i>round</i>.
A plain is <i>level</i>.
A tripod is <i>triangular</i>.</p> <p>4. A mast is <i>straight</i>.
A window is <i>rectangular</i>.
A scythe is <i>curved</i>.
A parrot's beak is <i>crooked</i>.
A boat is <i>hollow</i>.
A dart is <i>sharp</i>.
Dice are <i>cubic</i>.</p> |
|---|--|

III. Underline the words that have a short i or o.—My *little* sister has a *silver* *thimble* on her *middle* *finger*.—The noble oak *is* the monarch of trees.—Many of the streets of Toronto are lined with chest-nuts, maples, and *silver-poplars*.—A *pitcher* of *sirup* was broken in the kitchen.—A *hovel* is an open shed or a mean cottage.—Decline to listen to the enticements of the *wicked*.

Oral Conjugation.—Indicative future and future perfect of *be*.

LESSON IV.—Vowels.

14. The letter **U** has principally three sounds:—

1. **Long**; as in *fuse, cubic, insecure*.
2. **Short**; as in *fuss, murmur, knuckle*.
3. **Middle**; as in *full, pulpit, bullet*.

15. When **y** is a vowel it has generally the same sounds as **i** under similar circumstances; as in *cry, system, reply*.

16. The letter **w** is never used alone as a vowel.

17. The vowels *a, e, i, and u* are often *obscure*, that is, they are hardly distinguished in pronunciation; as in *metal, aspirant; garden, evangelist; basin, imaginable; mason, obscure: sulphur, famous*.

18. When the vowel *e, i, or u* precedes *r*, the short sound of the letter is usually protracted, or doubled; as in *her, fern; bird, fir; turn, fur*. This sound is distinguished in dictionaries under the name of *obtuse-short*.

I. Vowels.—Indicate orally, or by means of initials, whether **u**, in the first two columns, is *long, short, or middle*; and whether **y**, in the other two columns, is *long or short*.

1. Pullet, <i>m.</i>	2. Unicorn, <i>l.</i>	3. Syntax, <i>s.</i>	4. Cypress, <i>l.</i>
Bullock, <i>m.</i>	Mussel, <i>s.</i>	Hyphen, <i>l.</i>	Solidify, <i>l.</i>
Puma, <i>l.</i>	Bull-frog, <i>m.</i>	Syllable, <i>s.</i>	Pyramid, <i>s.</i>
Buffalo, <i>s.</i>	Glutton, <i>s.</i>	Synonym, <i>s., s.</i>	Cylinder, <i>s.</i>
Buzzard, <i>s.</i>	Plumage, <i>l.</i>	Tyrant, <i>l.</i>	Hyena, <i>l.</i>
Muskrat, <i>s.</i>	Bullfinch, <i>m.</i>	Hypocrite, <i>s.</i>	Butterfly, <i>l.</i>
Pupa, <i>l.</i>	Mustang, <i>s.</i>	Crystal, <i>s.</i>	Mystify, <i>s., l.</i>

II. Sentences to be completed.—What is the cry of the animal named?

1. The frog <i>croaks</i> .	3. The bee <i>hums</i> .	5. The cow <i>lows</i> .
The ass <i>brays</i> .	The cat <i>mews</i> .	The monkey <i>chatters</i> .
The eagle <i>screeches</i> .	The sheep <i>bleats</i> .	The turkey <i>gobbles</i> .
The goose <i>cackles</i> .	The parrot <i>chatters</i> .	The crow <i>caws</i> .
The serpent <i>hisses</i> .	The hen <i>clucks</i> .	The rat <i>squeaks</i> .
2. The fox <i>yelps</i> .	4. The dove <i>coos</i> .	6. The wolf <i>howls</i> .
The lion <i>roars</i> .	The dog <i>barks</i> .	The cock <i>crows</i> .
The bull <i>bellows</i> .	The hog <i>grunts</i> .	The horse <i>neighs</i> .
The owl <i>hoots</i> .	The swallow <i>twitters</i> .	The sheep <i>bleats</i> .
The cricket <i>chirps</i> .	The chicken <i>pules</i> .	The duck <i>quacks</i> .

III. Underline the long vowels.—Men sometimes think they hate flattery; but they hate only the manner of it.—It is affectation of style to introduce many difficult terms into a composition.—Kindness united with firmness is a more efficacious mode of securing obedience than indiscriminate harshness and severity.—Amusing anecdotes often afford examples useful in respect to our conduct.

Oral Conjugation.—Potential present and past of *be*.

LESSON V.

Literary Selection for Explanation and Study.

THE THOUGHT OF GOD.

The thought of God is like the tree
 Beneath whose shade I lie,
 And watch the fleets of snowy clouds
 Sail o'er the silent sky.

5 It is a thought which ever makes
 Life's sweetest smiles from tears,
 And is a daybreak to our hopes,
 A sunset to our fears.

10 One while it bids the tears to flow,
 Then wipes them from the eyes,
 Most often fills our souls with joy,
 And always sanctifies.

To think of Thee is almost prayer,
 And is outspoken praise ;
 15 And pain can even passive thoughts
 To actual worship raise.

All murmurs lie inside Thy Will
 Which are to Thee addressed ;
 20 To suffer for Thee is our work,
 To think of Thee our rest.

—F. W. Faber (1814-1863).

Oral Statement—Sketch.—After the Teacher has made the pupils read the selection two or three times, he should ask some of them to give an oral statement of its contents. In this oral statement he will exact neither the order nor the terms of the text, but he should take care that no important statement be forgotten, and that the pupils express themselves correctly and clearly. This exercise is of great importance, and should never be omitted. The exercise finished, the Teacher should require the pupil to commit the selection to memory.

1. It is very important to accustom the pupils to give sketches of the literary selections. This teaches them to distinguish between the essential and the accessory in a subject, to group in a few words the principal ideas, and to make proper connections. However, for beginners, it is sufficient to require an oral sketch. It is only after sufficient practice in oral sketches that written ones should be required.

Literary Analysis.¹

1. PERSONAGES.² Who is the speaker in this selection?—*A Christian speaking of the utility of thinking of God.*

TIME AND PLACE. When and where may the thought of God do so much good?—*At all times and in all places.*

2. WORDS AND ACTIONS.

1. To what is the thought of God compared?—*It is compared to a tree, beneath whose shade a person may lie down to rest, and watch the clouds.*
2. What is said of the thought of God in the third stanza?—*Sometimes it causes our tears to flow, while, at other times, it drives away sadness, fills us with joy, and at all times sanctifies.*
3. What does the Christian say in the fourth stanza?—*To think of God is almost prayer—outspoken praise, and pain even can be offered as a worship to God.*
4. What is suggested in the 17th and 18th lines?—*To lay our complaints before our Lord, Who will console us.*
5. What is said in the 19th line?—*Our work is to suffer for God.*

3. RESULT.

- { What effect has the thought of God upon us?—*It draws smiles from tears; it illumines our hopes; it dispels our fears; it is our rest.*

MORAL.

- { What lesson should be drawn from these verses?—*To think of God frequently, since the thought of God is productive of so much good.*

1. The literary analysis, or explanation of the text, is so called because the process is *analytical*, that is to say, the *decomposition* of the piece into its elements. The ideas, the expressions, the phrases, are reviewed, to study them one by one, to appreciate them, and to compare them.

2. In the *literary analysis*, the *personages* are indicated as the basis of the first question to be put. The Teacher should make the pupils understand that by *personages*, not only reasonable beings are understood, but also lower animals, and even inanimate things personified. The *time* and *place* in which the event occurred are not always indicated in the text; in such cases, it is not necessary to include them in the questions.

Questions and Suggestions.

1. Who is God?—*God is the Creator and sovereign Lord of Heaven and earth and of all things.*
2. What is thought?—*The exercise of the mind.*
3. What comparison is made in the first two lines?—*The thought of God is compared to a tree under whose shade one may repose.*
- 4.*What name is given to a comparison such as this?—*Simile.*
5. What are the clouds said to be?—*Fleets sailing over the silent sky!*
6. Why are clouds called fleets?—*Because in moving through the sky, they make one think of a fleet sailing.*
- 7.*What name is given to this figure?—*Metaphor.*
- 8.*What is the difference between *Metaphor* and *Simile*?—*Metaphor is Simile without a sign. (Let the Teacher explain this clearly.)*
9. Expand the 3rd and 4th lines into a simile.—*And watch the clouds sailing like fleets o'er the silent sky.*
10. For what is o'er used?—*Over.*
11. Why is the *e* elided?—*So that there may be only six syllables in the line, to correspond with the 2nd line.*
- 12.*What name is given to this omission?—*Syncope.*
13. Why is *snowy* applied to clouds?—*Because clouds sometimes appear as white almost as snow.*
14. What does the 2nd stanza contain?—*It contains the result obtained from thinking of God.*
15. How does the thought of God beget life's sweetest smiles from tears?—*By teaching us to submit to God's holy will in all things—a submission which makes us feel happy even when in temporary misery, blessing God and thanking Him when He sends us afflictions as well as when we are overwhelmed with consolations.*
16. What is a daybreak to our hopes—a sunset to our fears?—*The thought of God.*
- 17.*What figure does each of these two lines (7th and 8th) contain?—*A metaphor.*
18. How does the thought of God wipe the tears from our eyes?—*By drawing us forth from sadness to joy—*
"Most often fills our souls with joy."
19. What does *sanctify* mean?—*To make holy.*
20. What is *praise*?—*Glory rendered to God on account of His perfections.*
21. What is meant by *passive thoughts*?—*Thoughts that come to the mind without effort.*
22. What is the meaning of *actual*?—*Real, positive.*
23. What is *worship*?—*Honor accompanied by submission and dependence.*
24. What are *murmurs*?—*Complaints uttered in a low wavering voice.*
25. Use another word for *addressed*.—*Spoken.*
26. Why use a capital for the first letter of *God*?—*Because it is the name of the Deity.*
27. To what does *whose* (2nd line) relate?—*To tree.*
28. From what is *snowy* derived?—*From snow, by adding y.*
29. Indicate the words that contain diphthongs in the 2nd stanza.—
Thought, sweetest, tears, daybreak, our, our, fears.

NOTE.—The questions marked (*) need not be asked, should the Teacher deem proper, the first time the pupils go over the book.

Questions and Suggestions.

30. Name the words in which *w* is a consonant in the 3rd stanza.—
While, wipes, with, always.
31. Point out a triphthong in the same stanza.—*Eyes.*
32. Make out a list of the nouns and the adjectives in this selection.
 —**Nouns** : *Thought, God, tree, shade, fleets, clouds, sky, thought, life's, smiles, tears, daybreak, hopes, sunset, fears, while, tears, eyes, souls, joy, prayer, praise, pair, thoughts, worship, murmurs, Will, work, rest.*—**Adjectives** : *Snowy, silent, sweetest, one, almost, outspoken, passive, actual.*

NOTE.—The Teacher should ask the pupils to distinguish the different vowel sounds in the selection.

Phraseology and Composition.

These exercises should generally be preceded by some explanations. This is particularly useful when the answers may present some difficulties, or when the questions bear upon objects with which the pupils are but imperfectly acquainted.

I.—Transpose the terms of the proposition, by placing the subject before the verb and the attribute after the verb.—PUPIL'S EDITION : The two eyes of history are *geography and chronology*.

1. *Geography and chronology* are the two eyes of history.
2. *Innocence* is the most beautiful ornament of the soul.
3. *Science* is the richest ornament of the mind.
4. *Obedience* is the most beautiful virtue of youth.
5. *Love of country* is the passion of noble hearts.
6. *Religion* is the strength, the life of nations.

II.—State what the following are : a *professor*, a *pupil*, a *lazy person*, a *doctor*, a *porter*, a *messenger*.

1. A *professor* is a man who teaches a science or an art.
 2. A *pupil* is a person who studies and receives lessons.
 3. A *lazy person* is one who does not like to work.
 4. A *doctor* is one who cures diseases.
 5. A *porter* is a man who has charge of a door or gate....
 6. A *messenger* is a bearer of verbal communications, notices, parcels, etc., from one person to another.
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Phraseology and Composition.

III.—Relate some historical facts, in the form of sentences, each of which will contain one of the following names: *Adam, Esau, Jacob, Gedeon, Samuel.*

1. God said to *Adam*: "In the sweat of thy face shalt thou eat bread."
2. *Esau* sold his birthright to his younger brother for a mess of pottage.
3. *Jacob* had twelve sons, who were the chiefs of the twelve tribes of Israel.
4. *Gedeon*, with three hundred men, conquered one hundred and thirty-five thousand Madianites.
5. *Samuel* was the last judge of Israel.

Exercise on Homophonous Words.

IV.—1. <i>Airy.</i>	2. <i>Anchor.</i>	3. <i>Allegation.</i>	4. <i>Bark.</i>
<i>Ery.</i>	<i>Anker.</i>	<i>Alligation.</i>	<i>Barque.</i>
<i>Ante.</i>	<i>Ascent.</i>	<i>Analyst.</i>	<i>Bay.</i>
<i>Anti.</i>	<i>Assent.</i>	<i>Annalist.</i>	<i>Bey.</i>

Where the dash occurs, insert a suitable word taken from the above list.

1. This room is not so *airy* as where the eagle builds his *ery*.
Ante means before, and *anti* means against or opposed to.
2. The vessel having cast *anchor*, the captain brought an *anker* of wine ashore.
Did he give his *assent*?
The *ascent* of the mountain is difficult.
3. His *allegation* is false, that *alligation* is difficult to learn.
He is a skilful *analyst* of sentences.
An *annalist* is one who writes annals.
4. As the *barque* entered the harbor, the captain's dog began to *bark* with glee.
The *Bey* gave orders that the ship should leave the *bay*.

V.—Write a composition about *PAPER*. (See Outlines at the end of the volume.)

Questions on the Grammatical Text.

I.

1. What is Language?—2. What is Grammar?—3. What is a Letter?—What are the letters of a language called?—4. How many letters are there in the English alphabet?—Name them.—5. Into how many general classes are letters divided?—6. What is a Vowel?—Name the vowels.—8. When is W or Y a consonant?—When is W or Y a vowel?

II.

8. How many *distinct sounds* do the vowels represent?—Give an example of each.—9. How is the long sound of a vowel usually indicated in dictionaries?—the short sound?—the middle sound?—the broad sound?—Make each of these marks on the blackboard.—10. How many principal sounds has the letter A?—Give examples of each.—Write them on the blackboard, putting the proper mark over each.—11. How many principal sounds has the letter E?—Write examples of each on the blackboard.

III.

12. How many principal sounds has the letter I?—Give examples of each.—13. How many principal sounds has the letter O?—Give examples of each.—How is the *middle sound* of O usually represented?

IV.

14. How many principal sounds has the letter U?—Give examples of each.—15. When Y is a vowel, what sound has it generally?—Examples.—16. What observation is made on W?—17. What observation is made on *a, e, i, o, u*?—Examples?—18. When *e, i, or u* precede *r*, what occurs?—Examples.—What name is given in dictionaries to this sound.



LESSON VI.—Consonants.

19. A **Consonant** is a letter which cannot be perfectly sounded without the aid of a vowel ; as, *b, m, z*. The simple consonants are *b, c, d, f, g, h, j, k, l, m, n, p, q, r, s, t, v, x, z*, and sometimes *w* and *y*.

20. The consonants are used to represent twenty-two sounds ; viz., *b, d, f, g* hard, *h, k, l, m, n, ng, p, r, s, sh, t, th* sharp, *th flat, v, w, y, z, zh*. Those sounds are heard in the words *bay, day, fan, gay, hut, kite, lame, mind, no, sing, pit, roll, sun, shine, tin, thin, then, vile, woe, yoke, zone, azure*.

21. The letters, *c, j, q*, and *x* have no sound of their own.

22. The sounds of the consonants are sharp or flat.

23. The sharp consonants are *t*, and all others that require the termination *ed* to be pronounced like *t*, when the *e* is silent ; as in *passed, reaped*. They are *f, k (c, q), p, s (c), sh, t*, and *th* as in *thank*.

24. The flat consonants are *b, d, g* hard, *ng, v, z, zh*, and *th* as in *than*. *L, m, n*, and *r* are called *liquids*.

I. Consonants.—Indicate orally or by initials, whether the consonants in *Italics* are sharp or flat.

1. Maize,	<i>f.</i>	2. Rice,	<i>s.</i>	3. Flesh,	<i>s.</i>	4. Milk,	<i>s.</i>
Mead,	<i>f.</i>	Coffee,	<i>s.</i>	Beet,	<i>f.</i>	Ivy,	<i>f.</i>
Squash,	<i>s.</i>	Bread,	<i>f.</i>	Liquor,	<i>s.</i>	Lung,	<i>f.</i>
Leek,	<i>s.</i>	Sugar,	<i>f.</i>	Broth,	<i>s.</i>	Banquet,	<i>s.</i>

II. Phrases to be completed.—Complete the comparison.

- | | |
|-------------------------|-----------------------|
| 1. As cunning as a fox. | 3. As bitter as gall. |
| As tender as a chicken. | As brittle as glass. |
| As simple as a dove. | As tough as leather. |
| As dull as a beetle. | As warm as wool. |
| As busy as a bee. | As heavy as lead. |
| As proud as a peacock. | As soft as silk. |
| 2. As gentle as a lamb. | 4. As dark as pitch. |
| As merry as a cricket. | As red as fire. |
| As hungry as a wolf. | As green as grass. |
| As slow as a snail. | As clear as crystal. |
| As slippery as an eel. | As white as snow. |
| As blind as a bat. | As yellow as saffron. |

III. Underline the short vowels.—*A nimble tongue (u)¹ often trips. —A man who gives his children a habit of industry, provides for them better than by giving them a stock of money (u). —Unthinking persons care little for the future. —Much money (u) makes no man happy. —The first step towards vice is to make a mystery of what (o) is innocent.*

Oral Conjugation.—Potential perfect and pluperfect of *be*.

1. The letter in parenthesis after the word is to show the equivalent sound.

LESSON VII.—Consonants.

25. The letter *c* is generally *hard* like *k*, when it precedes *a*, *o*, *u*, *l*, *r*, *t*, or when it ends a word ; as in *cane*, *come*, *curb*, *clay*, *cream*, *direct*, *music*.

26. *C* is *soft* like *s*, before *e*, *i*, or *y* ; as in *cent*, *cider*, *policy*.

27. The letter *g* is *hard*, before *a*, *o*, *u*, *l*, *r*, or at the end of a word ; as in *game*, *go*, *gun*, *glass*, *grease*, *long*. It is generally *soft* like *j*, before *e*, *i*, or *y* ; as in *gem*, *ginger*, *energy*.

28. *Ch* has the *hard* sound of *k* in words derived from the Greek ; as in *character*, *catechism*, *monarch*. The usual sound of *ch* is *tch* ; as in *church*, *child*.

I. **C, ch, and g.**—Indicate orally, or by initials, whether **c** or **ch**, in the first two columns, and **g** in the other two columns, are hard or soft.

1. Republic,	<i>h.</i>	2. Chancellor,	<i>s.</i>	3. Legislator,	<i>s.</i>	4. Druggist,	<i>h., h.</i>
Cygnets,	<i>s.</i>	Scholar,	<i>h.</i>	Surgeon,	<i>s.</i>	Religion,	<i>s.</i>
Viceroy,	<i>s.</i>	Chemist,	<i>h.</i>	General,	<i>s.</i>	Geometry,	<i>s.</i>
Democrat,	<i>h.</i>	Childhood,	<i>s.</i>	Governor,	<i>h.</i>	Magazine,	<i>h.</i>
Police,	<i>s.</i>	Orchestra,	<i>h.</i>	Magistrate,	<i>s.</i>	Dialogue,	<i>h.</i>
Colony,	<i>h.</i>	Anarchy,	<i>h.</i>	Shingle,	<i>h.</i>	Tragedy,	<i>s.</i>
Faction,	<i>h.</i>	Archer,	<i>s.</i>	Vigilance,	<i>s.</i>	Geography,	<i>s., h.</i>
Citadel,	<i>s.</i>	Architect,	<i>h.</i>	Guardian,	<i>h.</i>	Language,	<i>h., s.</i>

II. **Sentences to be completed.**—What sound is produced by the object named ?

- | | |
|--------------------------------|----------------------------------|
| 1. The wind <i>whistles</i> . | 3. The teeth <i>chatter</i> . |
| The fire <i>crackles</i> . | The leaves <i>rustle</i> . |
| The tempest <i>howls</i> . | The hands <i>clap</i> . |
| The rain <i>patters</i> . | The timbers <i>creak</i> . |
| The brook <i>babbles</i> . | The hinges <i>grate</i> . |
| The cataract <i>thunders</i> . | The hoofs <i>clatter</i> . |
| The bullet <i>whizzes</i> . | The chains <i>clank</i> . |
| The top <i>hums</i> . | The waves <i>roar</i> . |
| 2. The clock <i>ticks</i> . | 4. The wheels <i>rumble</i> . |
| The trumpet <i>brays</i> . | The sleigh-bells <i>tinkle</i> . |
| The drum <i>rolls</i> . | The cannons <i>boom</i> . |
| The kettle <i>sings</i> . | The sails <i>flap</i> . |
| The engine <i>puffs</i> . | The silver coins <i>jingle</i> . |
| The door <i>bangs</i> . | The swords <i>clash</i> . |
| The file <i>rasps</i> . | Dry twigs <i>snap</i> . |
| The machinery <i>whirs</i> . | New boots <i>creak</i> . |

III. **Underline *c*, *ch*, or *g* soft.**—History is a record of the chief events which concern a people. It is known as sacred, profane, general, ecclesiastical. Historic periods, are ages, decades, epochs, centuries. A genuine history is one that was written by the person whose name it bears as the author of it; an authentic history is one that relates matters of fact as they really happened.

Oral Conjugation.—Indicative present and past of *have*,

LESSON VIII.—Equivalent Consonants.

29. The letters which, in writing, represent the sounds of the vowels or consonants, are sometimes replaced by other letters which are their *equivalents*; as, *come* (*kūm*), *there* (*thäre*); *cipher* (*sifer*), *rose* (*roze*).

1. The equivalents of *f* are *gh* final, *ph*; as in *laugh*, *philosophy*
2. The equivalents of *k* are *c* hard, *ch* hard, and *q*; as in *come*, *chorus*, *quote*.
3. The equivalent of *ng* is *n*; as in *think*, *conquer*.
4. The equivalents of *sh* are *c*, *ch*, *s*, *t*; as in *ocean*, *machine*, *censurè*, *creation*.
5. The equivalent of *z* is *s* flat; as in *dismal*.
6. The equivalents of *zh* are *s*, *z*; as in *usual*, *seizure*.

I. **Equivalents.**—Tell the consonants of which the letters in Italics are the equivalents.

- | | | | |
|-------------------------|--------------------------|------------------------|-------------------------|
| 1. Orphan, <i>f</i> . | 3. Pleasure, <i>zh</i> . | 5. Chaise, <i>sh</i> . | 7. Piquet, <i>k</i> . |
| Jew's-harp, <i>z</i> . | Laughter, <i>f</i> . | Fraction, <i>sh</i> . | Nation, <i>sh</i> . |
| Ancient, <i>sh</i> . | Patience, <i>sh</i> . | Confusion, <i>zh</i> . | Treasure, <i>zh</i> . |
| Pension, <i>sh</i> . | Occasion, <i>zh</i> . | Quality, <i>k</i> . | Enough, <i>f</i> . |
| Draught, <i>f</i> . | Sulphur, <i>f</i> . | Vision, <i>zh</i> . | Conscience, <i>sh</i> . |
| Aquec tot, <i>k</i> . | Charade, <i>sh</i> . | Insurance, <i>sh</i> . | Conquer, <i>k</i> . |
| 2. Chamois, <i>sh</i> . | 4. Partial, <i>sh</i> . | 6. Crimson, <i>z</i> . | 8. Cough, <i>f</i> . |
| Glazier, <i>zh</i> . | Leisure, <i>zh</i> . | Motion, <i>sh</i> . | Desert, <i>z</i> . |
| Hyphen, <i>f</i> . | Music, <i>z</i> . | Elephant, <i>f</i> . | Precious, <i>sh</i> . |
| Portion, <i>sh</i> . | Azure, <i>zh</i> . | Grazier, <i>zh</i> . | Equal, <i>k</i> . |
| Liquid, <i>k</i> . | Specious, <i>sh</i> . | Chivalry, <i>sh</i> . | Usury, <i>zh</i> . |
| Pharisee, <i>f</i> . | Mosquito, <i>k</i> . | Mosque, <i>k</i> . | Dolphin, <i>f</i> . |

II. **Sentences to be completed.**—Of what is the Saint named the patron?

- | | |
|--|------------------------------------|
| 1. St. Joseph, of <i>carpenters</i> . | 3. St. Peter of <i>Rome</i> . |
| St. Luke, of <i>artists</i> . | St. David, of <i>Wales</i> . |
| St. Nicholas, of <i>students</i> . | St. Patrick, of <i>Ireland</i> . |
| St. Crispin, of <i>shoemaker</i> . | St. James, of <i>Spain</i> . |
| St. Hubert, of <i>hunters</i> . | St. Joseph, of <i>Canada</i> . |
| St. John, of <i>writers</i> . | St. Rose, of <i>S. America</i> . |
| 2. St. Martha, of <i>servants</i> . | 4. St. George, of <i>England</i> . |
| St. Isidore, of <i>farmers</i> . | St. Casimir, of <i>Poland</i> . |
| St. Maurice, of <i>soldiers</i> . | St. Andrew, of <i>Scotland</i> . |
| St. Cecilia, of <i>musicians</i> . | St. Elizabeth, of <i>Hungary</i> . |
| St. Aloysius, of <i>youth</i> . | St. Michael, of <i>Toronto</i> . |
| St. Francis Xavier, of <i>missions</i> . | St. Gall, of <i>Switzerland</i> . |

III. **Underline the equivalent consonants, and indicate the letters they replace.**—Indolent scholars (*k*, *z*) do not appreciate (*sh*) the privileges (*j*, *z*) they enjoy.—Philosophy (*f*, *f*) easily (*z*) triumphs (*f*) over past and future ills (*z*); but present (*z*) ills (*z*) triumph (*f*) over philosophy (*f*, *f*).—A wise (*z*) man rather avoids an engagement (*j*) than conquer (*k*, *ng*, *k*).

Oral Conjugation.—Indicative perfect and pluperfect of *have*.

LESSON IX.—Letters.

80. An **Initial Letter** is the first letter of a word ; as, *k* in *king*.

81. A **Final Letter** is a letter that ends a word ; as, *g* in *song*.

82. The letters of a word which are neither initial nor final, are often called *medial letters*.

83. A **Silent Letter** is a letter that is not sounded ; as, *k* and *gh* in *knight*.

84. The consonants most frequently silent are :—

1. **B** before *t* or after *m* in the same syllable ; as in *debt*, *lamb*.
2. **G** before *m* or *n* in the same syllable ; as in *phlegm*, *sign*.
3. **Gh** not initial ; as in *high*, *daughter*.
4. **H** after *r*, and in a few other cases ; as in *rhyme*, *honest ghost*.
5. **K** before *n* ; as in *know*.
6. **L** principally before *m* or *k* ; as in *alms*, *chalk*.
7. **N** final preceded by *m* ; as in *solemn*.
8. **P** principally between *m* and *t* ; as in *tempt*.
9. **T** principally in the syllable *tle* preceded by *s* in another syllable ; as in *thistle*.
10. **W** before *r*, and in a few other cases ; as in *write*, *sword*.

I. Silent Letters.—Name the consonants that are silent.

- | | | | |
|-----------------------|------------------------|------------------------|-------------------------|
| 1. Knife, <i>k</i> . | 3. Epistle, <i>t</i> . | 5. Wrinkle, <i>w</i> . | 4. Almond, <i>l</i> . |
| Straight, <i>gh</i> . | Catarrh, <i>h</i> . | Condemn, <i>n</i> . | Plumber, <i>b</i> . |
| Wrong, <i>w</i> . | Falcon, <i>l</i> . | Design, <i>g</i> . | Apostle, <i>t</i> . |
| Talker, <i>l</i> . | Knuckle, <i>k</i> . | Shepherd, <i>h</i> . | Walker, <i>l</i> . |
| Redoubt, <i>b</i> . | Answer, <i>w</i> . | Exempt, <i>p</i> . | Symptom, <i>p</i> . |
| Neighbor, <i>gh</i> . | Thought, <i>gh</i> . | Palmer, <i>l</i> . | Presumption, <i>p</i> . |

II. Sentences to be completed.—Tell of what the object named is the emblem.

- | | |
|--|-------------------------------------|
| 1. A balance, of <i>justice</i> . | 3. A scepter, of <i>power</i> . |
| A lamp, of <i>study</i> . | A masque, of <i>hypocrisy</i> . |
| A reed, of <i>weakness</i> . | A torch, of <i>good example</i> . |
| A pen, of <i>literature</i> . | Oil, of <i>grace</i> . |
| An anchor, of <i>hope</i> . | Balm, of <i>virtue</i> . |
| A circle, of <i>eternity</i> . | Smoking incense, of <i>prayer</i> . |
| 2. A sword, of <i>war</i> . | 4. Purple, of <i>royalty</i> . |
| A scythe, of <i>death</i> . | Black, of <i>death</i> . |
| A lyre, of <i>poetry</i> . | Yellow, of <i>jealousy</i> . |
| A shuttlecock, of <i>inconstancy</i> . | Green, of <i>hope</i> . |
| A cross, of <i>suffering</i> . | Red, of <i>zeal</i> . |
| A crown, of <i>royalty</i> . | Violet, of <i>penance</i> . |

III. Underline the sharp consonants.—We should never speak badly of those who are opposed to us.—Death, life, sickness, health,—all come to us by the order of Providence.—There is nothing the devil so much fears, or so much tries to hinder, as prayer.

Oral Conjugation.—Indicative future and future perfect of have,

LESSON X.

Literary Selection for Explanation and Study.

MY FIRST FISHING EXCURSION.

I remember my first fishing excursion as if it were but yesterday. It was a still, sweet day of early summer ; the long afternoon shadows of the trees lay cool across our path ; the leaves seemed greener, the flowers brighter, the birds merrier than ever before. My uncle, who knew by long experience where were the best haunts of pickerel, considerately placed me at the most favorable point.

I threw out my line as I had so often seen others, and waited anxiously for a bite, moving the bait in rapid jerks on the surface of the water, in imitation of the leap of a frog. Nothing came of it. "Try again," said my uncle. Suddenly the bait sank out of sight. "Now for it," thought I ; "here's a fish at last." I made a strong pull, and brought up a tangle of weeds. Again and again I cast out my line with aching arms, and drew it back empty. I looked to my uncle appealingly. "Try once more," he said : "we fishermen must have patience."

Suddenly something tugged at my line and swept off with it into deep water. Jerking it up, I saw a fine pickerel wriggling in the sun. "Uncle !" I cried, looking back in uncontrollable excitement, "I've got a fish !" "Not yet," said my uncle. As he spoke there was a splash in the water ; I caught the arrowy gleam of a scared fish shooting into the middle of the stream ; my hook hung empty from the line. I had lost my prize.

Overcome by my great and bitter disappointment, I sat down on the nearest hassock, and for a time refused to be comforted, even by my uncle's assurance that there were more fish in the brook. He refitted my bait, and putting the pole again in my hands, told me to try my luck once more.

"But remember, boy," he said, with his shrewd smile, "never brag of catching a fish until he is on dry ground. I've seen older folks doing that in more ways than one, and so making fools of themselves. It's no use to boast of anything until it's done, or then either, for it speaks for itself."

—Whittier (1807—).

Oral Statement—Sketch.....

Literary Analysis.

1. PERSONAGES. What is spoken of in this selection?—*A youth's first fishing excursion.*

TIME AND PLACE. When and where did the fishing excursion take place?—*On a sweet day in early summer, and in one of the best haunts for pickerel.*

2. WORDS AND ACTIONS.

1. What did the young apprentice fisher do?—*He threw out his line, and waited anxiously for a bite.*
2. How did he move the bait?—*In rapid jerks on the surface of the water, in imitation of the leap of a frog.*
3. Did he get anything?—*He got nothing.*
4. What did he on the injunction of his uncle?—*He tried again, and suddenly the bait sank out of sight.*
5. What did he think he caught?—*A fish; but it was only weeds.*
6. After trying in vain several times, what advice did his uncle give him?—*"Try once more; we fishermen must have patience."*
7. What was the result of the next trial?—*Jerking up the line, he saw a fine pickerel wriggling in the sun.*
8. Did he secure the pickerel?—*No: it escaped from the hook and plunged into the water.*
9. What did this failure bring on?—*Discouragement, from which his uncle had something to do to raise him.*

3. RESULT

What lesson did he learn from his first fishing excursion?—*That patience is necessary for fishermen, and never to brag of catching a fish till he is on dry ground.*

MORAL.

What is the moral of this lesson?—*"It is no use to boast of a thing until it is done, or then either, for it speaks for itself."*

Questions and Suggestions.

1. What is an excursion?—*A trip for pleasure or health.*
2. What is meant by a still, sweet day of early summer?—*A calm, bright, and agreeably warm day.*
3. What is summer?—*The season between spring and autumn; the most agreeable season of the year.*
4. What is meant by "the long afternoon shadows of the trees lay cool across our path"?—*The shadows of the trees in the afternoon gave them cool shade for several hours.*

Questions and Suggestions.

5. Why did the leaves seem greener, the flowers brighter, the birds merrier than before?—*Because as the youth was on his first fishing excursion, everything seemed happy-looking to him.*
6. Who is an uncle?—*A father's or mother's brother.*
7. Express long experience differently.—*Long practice.*
8. What is a haunt?—*A place frequented.*
9. What is a pickerel?—*A kind of fish.*
10. Use an equivalent for *considerately*.—*Kindly, obligingly.*
11. What is the meaning of *anxiously*?—*Very desirous.*
12. How could he tell when a fish would bite?—*By the jerk the line and the rod would get.*
13. What is the meaning of *bait* as used here?—*Any substance put on a hook to catch fish.*
14. Use an equivalent for *rapid*.—*Quick.*
15. What is a *jerk*?—*A quick movement.*
16. Use another word for *surface*.—*Top.*
17. What is a *frog*?—*An amphibious animal, with four feet, a naked body, and without a tail.*
18. What is the meaning of "Nothing came of it"?—*He did not catch a fish.*
19. Why do the marks (" ") enclose "try again"?—*To show that these were his uncle's words.*
20. What name is given to these marks?—*Quotation marks.*
21. What is a *quotation*?—*Something cited in the exact words of another.*
22. Why did the bait sink out of sight?—*Because the hook caught in a tangle of weeds.*
23. What is the meaning of *appealingly* as used here?—*Asking by the appearance of one's countenance for an advice.*
24. What is *patience*?—*The suffering of afflictions of various kinds with unruffled temper.*
25. What is the vice opposed to *patience*?—*Impatience, anger.*
26. Name some models of *patience*.—*Jesus Christ, Job...*
27. Is *patience* a very necessary quality?—*Patience is necessary in every position of life.*
28. What is the meaning of *tug* as used here?—*To pull with effort.*
29. Use another word for *swept* as used here?—*Went.*
30. What is the meaning of *wriggling*?—*Twisting like a worm.*
31. What is the name of the punctuation mark used after "Uncle" (20th line)?—*The exclamation.*
32. What is the meaning of *uncontrollable*?—*Ungovernable.*
33. What is the meaning of *excitement*?—*The state of being roused into action.*
34. For what is *I've* used?—*For I have.*
35. What letters are left out?—*Ha.*
- 36.* What name is given to the omission of letters at the beginning of a word?—*Aphæresis.*
- 37.* What name is given to the contraction of two syllables into one?—*Synæresis.*
38. What is the meaning of *plash* as used here?—*A dash in the water.*
39. What is the meaning of *arrowy*.....?—*shooting?—Moving like an arrow.*
40. From what is *disappointment* derived?—*From disappoint by suffixing ment.*

Questions and Suggestions.

41. What is the meaning of *hass*?—As used here?—*A thick, high, grassy spot.*
 42. What is a *brook*?—*A stream of water smaller than a river.*
 43. What is the meaning of *refit*?—*To fit again.*
 44. What is the meaning of "to try my luck once more"?—*To try again to catch a fish.*
 45. What is the meaning of *shrewd*?—*Keen to detect errors, to foresee and guard against the selfishness of others; sagacious.*
 46. Use an equivalent for *brag*.—*Boast.*
 47. For what does *I've stand*?—*For I have.* (Repeat questions 35-37.)
 48. What is meant by *folks*?—*People*
 49. What did he see *der folks* doing?—*Boasting of their deeds before they were committed, and thus drawing ridicule on themselves.*
 40. For what is *it's* used?—*For it is.* (Questions similar to 35-37.)
 51. What "speaks *for itself*"?—*A person's work speaks for itself.*
 52. Do you know a proverb that conveys the same meaning as the above?
-
53. Point out, in the first two lines of the second paragraph, the words that contain two consonants.—*Line, had, seen, and, for, bite, the, bait.*
 54. In the 11th line, where *c* occurs, is the sound hard or soft?—*Hard.*
 55. In the fourth sentence, point out the word of four syllables.—*Im-i-ta-tion.*
 56. Point out the diphthongs from the 26th line to the end.—*Great, i.; Disappointment, p.; down, p.; nearest, i.; brook, i.; bait, i.; again, i.; boy, p.; said, i.; shrewd, i.; ground, p.; seen, i.; ways, i.; fools, i.; boast, i.; either, i.; speaks, i.*
 57. What words would be better than *or, either, for*, in the last line?

Exercise.—Write a sketch of the *Fishing Excursion*.

Phraseology and Composition.

- I.—Complete the comparison by inserting a noun where the dash occurs.
 1. The pleasures of earth vanish like a *dream*.
 2. Remorse gnaws at one's soul like a *worm*.
 3. Real merit, like the *violet*, seeks to conceal itself.
 4. Death comes like a *thief* in the night.
 5. True repentance makes the soul as white as *snow*.
 6. The life of man runs like a *torrent*.
 7. The heart of a pure child is like a *lily*.
 8. The just in Heaven will be as brilliant as the *sun*.
 9. Be as simple as the *dove*.
 10. Let us be as prudent as the *serpent*.
-

Phraseology and Composition.

II.—Alter the inversion by placing the subject before the verb and the attribute after it. PUPIL'S EDITION: *Glorious* is martyrdom.

1. Martyrdom is *glorious*.
2. The wicked are *wretched*.
3. Humble souls are *happy*.
4. The death of the just is *precious*.
5. The elect of God are *blessed*.
6. The damned souls are *cursed*.
7. The death of Saul was *tragic*.
8. The vow of Jephthah was *imprudent*.
9. The heart of Samuel was *docile*.
10. The repentance of David was *sincere*.
11. The reign of Solomon was *illustrious*.
12. The crime of Judas was *horrible*.

III. State what the following are: 'a *veterinarian*, a *peddler*, a *coachman*, a *colonel*, an *octogenarian*, a *spinster*.

1. A *veterinarian* is a doctor who is skilled in the diseases of cattle, or domestic animals.
2. A *peddler* is a traveling merchant who carries his merchandise with him.
3. A *coachman* is a man who drives a coach.
4. A *colonel* is a military officer who commands a regiment.
5. An *octogenarian* is a person eighty years of age.
6. A *spinster* is a woman who spins.

Exercise on Homophonous Words.

IV.—1. Beer.	2. Bin.	3. Bite.	4. Borne.
Bier.	Been.	Bight.	Bourne.
Bell.	Beau.	Better.	Bold.
Belle.	Bow.	Bettor.	Bowled.

Where the dash occurs, insert a suitable word taken from the above list.

1. To drink *beer* to excess leads quickly to a *bier*.
Ring the *bell*.
She was a celebrated *belle*.
2. John has *been* carrying corn to the *bin*.
That impudent *beau* broke the Indian's *bow*.
3. When last I entered this *bight*, I saw a tame fox *bite* a man.
It were *better* for that *bettor* that he never saw a race.
4. He was *borne* beyond the *bourne* of the country.
That *bold* boy has *bowled* in the alley for more than an hour.

V.—Write a letter to a friend, giving an account of how you spent your SUMMER VACATION.

Questions on the Grammatical Text.

VI.

19. What is a Consonant?—Name the simple consonants.—20. How many sounds do the consonants represent?—21. Name the letters that have no sound of their own.—22. How are the sounds of the consonants distinguished?—23. What are the *sharp* consonants?—Name the *sharp* consonants.—24. Name the *flat* consonants.

VII.

25. When is the letter *c* hard?—26. When is the letter *c* soft?—27. When is the letter *g* hard?—When is the letter *g* soft?—28. When have the letters *ch* the hard sound of *k*?—What is the usual sound of *ch*?

VIII.

29. What is meant by *equivalents* of letters?—What is the equivalent of *f*?—Of *k*?—Of *ng*?—Of *sh*?—Of *z*?—Of *zh*?

IX.

30. What is an Initial Letter?—31. What is a Final Letter?—32. What are Medial Letters?—33. What is a Silent Letter?—34. What consonants are the most frequently silent?—Examples.



LESSON XI.—Diphthongs and Triphthongs.

35. A **Diphthong** is a combination of two vowels in one syllable ; as, *ou* in *sound*, *ea* in *heart*.

36. A **Triphthong** is a combination of three vowels in one syllable ; as, *iew* in *view*, *uoy* in *buoy*.

37. Diphthongs and triphthongs are divided into two classes, *proper* and *improper*.

38. A **Proper Diphthong** is a diphthong in which both the vowels are sounded ; as, *oi* in *oil*, *ow* in *crown*.

39. The combinations that generally form proper diphthongs are *oi* and *oy*, *ou* and *ow* ; as in *choice*, *joy* ; *cloud*, *vow*.

40. An **Improper Diphthong** is a diphthong in which but one vowel is sounded ; as, *ai* in *praise*, *ey* in *money*.

41. The improper diphthongs are numerous. In some, one only of the vowels is heard ; as in *belief*, *heart* ; in others, the two vowels unite to give the diphthong a sound different from that of either vowel ; as in *vein* (ā), *said* (ē).

42. The most usual triphthongs are *cou* after *c* or *g*, and *iou* after *c*, *g*, *t*, or *x* ; as in *gorgeous*, *anxious*.

I. Diphthongs.—Indicate orally, or by initials, whether the diphthong is *proper* or *improper*.

1. Caught, p.	2. Sound, p.	3. Rejoice, p.	4. Woodman, i.
Against, i.	Health, i.	Outrage, p.	Joyful, p.
Mouth, p.	Drawl, i.	Brown, p.	Counter, p.
Guard, i.	Pointer, p.	Valley, i.	Friend, i.
Moisture, p.	Launch, i.	Ointment, p.	Townsmen, p.
Hearth, i.	Devout, p.	Delay, i.	Sovereign, i.
Mount, p.	Youth, i.	Through, i.	Toyshop, p.
Juice, i.	Boyhood, p., i.	Sleigh, i.	Virtue, i.

II. Sentences to be completed.—Indicate the motion of the object named.

1. The smoke <i>curls</i> .	2. The arrow <i>flies</i> .	3. The hoop <i>rolls</i> .
The pulse <i>beats</i> .	The fountain <i>gushes</i> .	The tempest <i>sweeps</i> .
The river <i>flows</i> .	The snow <i>drifts</i> .	The ship <i>sails</i> .
The top <i>spins</i> .	The blood <i>circulates</i> .	The boat <i>glides</i> .
The gun <i>recoils</i> .	The pendulum <i>swings</i> .	The vane <i>veers</i> .
The wind <i>blows</i> .	The corn <i>waves</i> .	The vapors <i>wreath</i> .

III. Draw one line under the diphthongs, two lines under the triphthongs, and tell what class.—A title of royalty (p.d.) does not always (i.d.) bring to its possessor that ease (i.d.) and pleasure (i.d.) which are thought (i.d.) to accompany it by people (i.d.) in the humbler walks of life.—The general reviewed (i.t.) his troops (i.d.) before the battle, and then called the colonels, captains (i.d.), lieutenants (i.t.), chaplains (i.d.), and surgeons (i.d.), for particular advice concerning the treatment (i.d.) of the wounded (i.d.).

Oral Conjugation.—Potential present and past of have.

LESSON XII.—Equivalent Vowels.

48. The sounds of the vowels are often replaced by equivalents.

1. The equivalents of long *a* are *ai*, *ay*, *ea*, *ei*, *ey*; as in *pam*, *pay*, *steak*, *reign*, *they*.
2. The equivalent of middle *a* is *au*; as in *laundry*.
3. The equivalents of broad *a* are *au*, *aw*, *ou*; as in *cause*, *draw*, *ought*.
4. The equivalents of long *e* are *ea*, *ee*, *ei*, *ey*, *i*, *ie*, and *y*; as in *read*, *deep*, *seize*, *valley*, *marine*, *field*, *mercy*.
5. The equivalent of short *e* is *ea*; as in *head*.
6. The equivalents of long *i* are *ie*, *y*; as in *die*, *my*.
7. The equivalents of short *i* are *ai*, *ei*, *y*; as in *captain*, *forfeit*, *myth*.
8. The equivalents of long *o* are *oa*, *oe*, *ou*, *ow*; as in *boat*, *foe*, *soul*, *blow*.
9. The equivalent of short *o* is *a*; as in *what*.
10. The equivalents of middle *o* are *ew*, *oo*, *ou*, *u*; as in *grew*, *moon*, *soup*, *rude*.
11. The equivalents of long *u* are *eu*, *ew*, *ieu*, *iew*, *ue*; as in *feud*, *new*, *lieu*, *view*, *due*.
12. The equivalents of short *u* are *o*, *ou*; as in *son*, *rough*.
13. The equivalents of middle *u* are *o*, *oo*; as in *wolf*, *book*.

I. **Equivalents.**—Indicate, with its appropriate sign, the vowel to which the letters in *Italics* are equivalent.

1. Coal,	ō.	2. Vein,	ā.	3. Hawk,	ā.	4. Tough,	ū.
New,	ū.	Law,	ā.	Cry,	ī.	System,	ī.
Lie,	ī.	True,	ō.	Love,	ū.	School,	ō.
Police,	ē.	Review,	ū.	Prey,	ā.	Laugh,	ā.
Double,	ā.	Pie,	ī.	Rule,	ō.	Grief,	ē.
Loaf,	ō.	Jew,	ū.	Drain,	ā.	Great,	ā.
Room,	ō.	Watch,	ō.	Beat,	ē.	Curtain,	ī.
Chief,	ē.	Coat,	ō.	Money,	ȳ.	Through,	ō.

II. **Sentences to be completed.**—What is the color of the object named?

- | | |
|---|--|
| 1. The cherry is <i>red</i> .
The lemon is <i>yellow</i> .
The laurel is <i>green</i> .
The juniper-berry is <i>blue</i> .
The lily is <i>white</i> . | 3. The swan is <i>white</i> .
The raven is <i>black</i> .
The grizzly bear is <i>gray</i> .
The canary is <i>yellow</i> .
The boiled lobster is <i>red</i> . |
| 2. The buttercup is <i>yellow</i> .
Ebony is <i>black</i> .
Logwood is <i>red</i> .
Chocolate is <i>brown</i> .
The sloe is <i>black</i> . | 4. The common rat is <i>brown</i> .
The American jay is <i>blue</i> .
The crest of the cock is <i>red</i> .
The common parrot is <i>green</i> .
The common fox is <i>red</i> . |

III. **Underline the improper diphthongs and tell their equivalents.**—It is not the quantity of *meat* (ē), but the cheerfulness (ē) of the *guests* (ē), that makes the *feast* (ē).—The *aim* (ā) of poetry is to *touch* (ū) the *feelings* (ē), and its duty to *lead* (ē) us to *virtue* (ū).

Oral Conjugation.—Potential perfect and pluperfect of *have*.

LESSON XIII.—Syllables.

44. A **Syllable** is one or more letters pronounced in one sound ; as, *pen, pen-cil*. A syllable may be either a word or a part of a word.

45. A **Monosyllable** is a word of one syllable ; as, *friend, form*.

46. A **Dissyllable** is a word of two syllables ; as, *friend-ship, in-form*.

47. A **Trisyllable** is a word of three syllables ; as, *un-friend-ly, in-form-er*.

48. A **Polysyllable** is a word of many syllables ; as, *un-friend-li-ness, in-form-a-tion, Ec-cle-si-as-ti-cal*.

49. There are as many syllables in a word as there are distinct sounds.

50. In dividing words into syllables, the ear is the best guide. Words should be divided just as they are pronounced ; the consonants joined to the vowels or diphthongs which they modify in utterance ; as, *as-tron-o-my, as-tro-nom-i-cal*.

51. When a word is to be divided, the letters of a syllable should not be separated ; and a hyphen is used at the end of a line to show that the rest of the word not completed is at the beginning of the next line.

52. A **Word** is one or more syllables used as the sign of an idea.

I. Syllables.—Divide the word into its syllables, and tell how many in each.

1. Prov-erb,	2. 2. Re-proach,	2. 3. Ne-ces-si-ty,	4.
Con-se-crate,	3. I-de-a,	3. Mys-te-ri-ous,	4.
Chest-nut,	2. Com-merce,	2. Om-ni-bus,	3.
Mosque,	1. Land-scape,	2. Plague,	1.
Book-keep-er,	3. Hur-ri-cane,	3. Christ-mas,	2.
Mem-o-ra-ble,	4. Craunched,	1. Prod-i-gal,	3.

II. Sentences to be completed.—Of what is the animal or the object named the symbol ?

1. The bee symbolizes <i>industry</i> .	2. The cat symbolizes <i>treachery</i>
The lamb symbolizes <i>meekness</i> .	The dog symbolizes <i>fidelity</i> .
The oak symbolizes <i>strength</i> .	The palm symbolizes <i>martyrdom</i> .
The lily symbolizes <i>purity</i> .	The thorn symbolizes <i>annoyance</i> .
The lion symbolizes <i>courage</i> .	The fox symbolizes <i>cunningness</i> .
The cypress symbolizes <i>mourning</i> .	The peacock symbolizes <i>pride</i> .
The dove symbolizes <i>simplicity</i> .	The snail symbolizes <i>slowness</i> .

III. Draw one line under the dissyllables, and two lines under the trisyllables.—A still and quiet conscience is a peace above all earthly dignities.—He who keeps vile company, must be content if his virtues and affections are thought hypocrisy.

Oral Conjugation.—Subjunctive of have,

LESSON XIV.—Orthographical Marks.

53. **Accent** is a distinguishing stress on some particular syllable of every word of two or more syllables.

54. The **Acute Accent** (') is used to mark the syllable on which the stress is laid : as, *e'-qual*, *e'-qual-i-ty* ; *char'-ac-ter*, *char-ac-ter-is'-tic*.

55. Polysyllables have generally two accents, a *primary* and a *secondary* accent. Thus, in *as'-pi-ra'-tion*, the primary accent is on *ra*, and the secondary on *as*. In English words, the primary accent is usually on the second or third syllable from the end ; as, *an-te-ce'-dent*, *at-tor'-ney*, *no-bil'-i-ty*, *a-mal'-gu-mate*.

56. The **Hyphen** (-) is the mark used to join the parts of many compound words ; as, *self-love*, *wagon-load*, *red-hot*.

57. The **Apostrophe** (') is the mark usually denoting the omission of some letters of a word ; as, *bo't*, for *bought* ; *e'er*, for *ever* ; *thro'*, for *through*.

58. The **Diæresis** (¨) is the mark placed over one of two contiguous vowels, to show that they are not a diphthong ; as, *reënter*, *coöperate*, *ærial*, *Arsinoë*.

I. Accent.—Divide the word into syllables, and mark the syllable on which the accent falls.

- | | | |
|--------------------|-----------------------|---------------------|
| 1. Nour'-ish-ment. | 2. Cir-cum'-fer-ence. | 3. Mis'-er-a-ble. |
| Re-fresh'-ment. | In-tel'-li-gent. | Ar'-is-to-crat'-ic. |
| Pump'-kin. | Cath'-o-lic. | Ac-com'-mo-date. |
| Cau'-li-flow'-er. | Pa'-tri-ot'-ic. | Des'-ig-na'-tion. |
| Un-rea'-son-a-ble. | Na'-tion-al. | Or-thog'-ra-phy. |
| Con-serv'-a-tive. | Im-pru'-dent. | Lit'-er-a-ture. |
| Dis-tin'-guish. | Be-nev'-o-lent. | Et'-y-mol'-o-gy. |

II. Sentences to be completed.—Tell in what the person lives, and how the animals collect.

- | | |
|--|---------------------------------------|
| 1. Soldiers live in <i>barracks</i> . | 3. Bees collect in <i>swarms</i> . |
| Indians live in <i>wigwams</i> . | Cattle collect in <i>herds</i> . |
| Arabs live in <i>tents</i> . | Wolves collect in <i>packs</i> . |
| Herdsmen live in <i>ranches</i> . | Locusts collect in <i>armies</i> . |
| Backwoodsmen live in <i>log-cabins</i> . | Oysters collect in <i>beds</i> . |
| Religious live in <i>monasteries</i> . | Moose collect in <i>troops</i> . |
| 2. The priest lives in a <i>presbytery</i> . | 4. Fishes collect in <i>shoals</i> . |
| The king lives in a <i>palace</i> . | Ants collect in <i>colonies</i> . |
| The nobleman lives in a <i>mansion</i> . | Quails collect in <i>flights</i> . |
| The porter lives in a <i>lodge</i> . | Sheep collect in <i>flocks</i> . |
| The poor man lives in a <i>hut</i> . | Buffaloes collect in <i>herds</i> . |
| The insane live in an <i>asylum</i> . | Partridges collect in <i>coveys</i> . |

III. Supply the letters replaced by the apostrophe.—Tho', *though* ; 'tis, *it is* ; 'mong, *among* ; I'll, *I will* ; o'er, *over* ; conq'ring, *conquering* ; 'neath, *beneath* ; e'er, *ever* ; didn't, *did not* ; ne'er, *never* ; that's, *that is*.

Oral Conjugation.—Indicative present and past of *love*.

LESSON XV.

Literary Selection for Explanation and Study.

THE BROOK.

I come from haunts of coot and hern ;
 I make a sudden sally,
 And sparkle out among the fern,
 To bicker down a valley.

5 By thirty hills I hurry down,
 Or slip between the ridges,
 By twenty thorps, a little town,
 And half a hundred bridges.

10 I chatter over stony ways,
 In little sharps and trebles ;
 I hubbie into eddying bays,
 I babble on the pebbles.

I chatter, chatter as I flow
 To join the brimming river ;
 15 For men may come and men may go,
 But I go on for ever.

I wind about and in and out,
 With here a blossom sailing,
 And here and there a lusty trout
 20 And here and there a grayling,

And here and there a foamy flake
 Upon me, as I travel,
 With many a silvery water-break,
 Above the golden gravel,

25 I murmur under moon and stars
 In brambly wildernesses ;
 I linger by my shingly bars ;
 I loiter round my cresses.

And out again I curve and flow
 30 To join the brimming river ;
 For men may come and men may go,
 But I go on forever.

—Alfred Tennyson (1809—).

Oral Statement—Sketch.....

Literary Analysis.

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|-----------------------|---|
| 1. PERSONAGES. | What is represented as the speaker in this selection?— <i>A brook.</i> |
| TIME AND PLACE. | <p>{ When and where is the <i>brook</i> represented as speaking?—<i>There is no special time mentioned. It may be supposed at any time. It is represented as speaking in its channel by its action of running.</i></p> <p>{ 1. Where does the <i>brook</i> rise, and whither does it go?—<i>From the haunts of the coot and the hern, and it runs among the fern down the valley.</i></p> <p>{ 2. What is the <i>brook</i> represented as saying in the second stanza?—<i>It hurries down by thirty hills, or through ridges, by twenty thorps, by a little town, and by fifty bridges.</i></p> <p>{ 3. Of what does the <i>brook</i> speak in the third and fourth stanzas?—<i>Of the noise it makes in running.</i></p> <p>{ 4. Of what does the <i>brook</i> speak from the fifth stanza to the end?—<i>Of its windings, and of the blossoms, fishes, etc., sailing in it.</i></p> |
| 2. WORDS AND ACTIONS. | |
| 3. RESULT. | <p>{ After all the windings, eddyings, bubblings, etc., of the <i>brook</i>, what does it finally reach?—<i>The brimming river.</i></p> <p>{ What practical lesson may be learned from the <i>brook</i>?—<i>To pursue patiently and courageously the duties of our respective vocations, notwithstanding the many crosses and impediments that may be thrown in our way, and at the end of our course we shall enter the "brimming river" of celestial joys.</i></p> |
| MORAL. | |

Questions and Suggestions.

1. What is a *haunt*?—*A place to which one frequently resorts.*
2. What is meant by *haunts* in the first line?—*Places where the coot and hern are most frequently found.*
3. What is the *coot*?—*A water-fowl.*
4. What is the *hern*?—*A wading bird with very long bill, legs, and neck. (This word is more commonly written heron.)*
5. What is a *sudden sally*?—*A quick darting, shooting, or rushing.*
6. What is the meaning of the third line?—*To bubble and shine among the fern.*
7. What is *fern*?—*An order of plants found in humid soil.*
8. What does *bicker* mean?—*To move quiveringly.*
9. What does the sound of the word *bicker* suggest?—*The sound of the water running through the valley.*

Questions and Suggestions.

10. What is a valley?—*Low land between mountains or hills.*
 11. What is a hill?—*A small mountain.*
 12. What is the meaning of ridge as used here?—*The upper part of a range of hills or mountains.*
 13. What are thorps?—*Small villages.*
 14. What do the sounds of the words: chatter, sharps and trebles, bubble, babble, suggest?—*The sounds the brook makes in different parts of its course.*
 15. What does the third stanza describe?—*The tones of the chattering.*
 16. What is meant by brimming?—*Full to the top.*
 17. Why is the brook represented as gay and chattering?—*It may be because it is said to "go on forever," while "men may come and men may go," and be sad in consequence.*
 18. What is the meaning of lusty (19th line)?—*Strong, bulky.*
 19. What is a trout?—*A fresh-water fish. (It is excellent food.)*
 20. What kind of fish is a grayling?—*A fish allied to the trout found in clear, rapid streams of Northern Europe. (It is very good food.)*
 21. From what is foamy (21st line) derived?—*From foam, by suffixing y.*
 22. What is meant by water-break (23rd line)?—*A place where the water is interrupted in its course.*
 23. Why is silvery used to modify water-break?—*Because the sudden interruption of the water in its course causes a white foam at the top.*
 24. What is the meaning of murmur in the 25th line?—*To make a low continued noise.*
 25. What is a wilderness?—*It here means a tract of uncultivated land full of brambles.*
 26. What is meant by shingly bars?—*Shallow places, with gravelly, shingly bottoms.*
 27. What is the meaning of "I loiter round my cresses?"—*To show, as it were, the brook's partiality for the cress, by supplying it with more than an ordinary share of moisture.*
 28. Who is the author of these verses?—*Alfred Tennyson, the poet laureate of England.*
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29. Point out the words of two syllables in the first stanza.—*Sud-den, sal-ly, spark-le, a-mong, bick-er, val-ley.*
 30. Point out a word containing a proper diphthong in the 4th line.—*Down.*
 31. Name the words that contain short vowels in the fifth line.—*Thirty (18), hills (12-2), hurry (14-2, 15).*
 32. Mention a word containing a diphthong in the 9th line.—*Ways (i).*
 33. Make a list of the dissyllables in the 5th stanza, separate the syllables by means of the hyphen, and mark the accented syllable.—*A-bout', blos'-som, sail'-ing, lust'-y, gray'-ling.*
 34. Name the words containing e mute in the 21st line.—*Here, there, flake.*
 35. Point out the words containing proper diphthongs in the 7th stanza.—*Loiter, round.*
 36. What letter has a sound equivalent to ai in again (29th line)?—*The letter e; as in men.*
 37. Make out a list of the words containing improper diphthongs in the last stanza.—*Again, flow, may, may.*

Questions and Suggestions.

38. Name the words containing silent consonants in the 8th line.—*Half, bridges.*
39. In the fourth stanza, find a word containing *g* hard.—*Go.*
40. From the 25th line to the 30th, find the words containing *s* sounding like *z*.—*Stars, wildernesses, bars, cresses.*
41. Make out a list of the plural nouns in the selection.—*Haunts, hills, ridges, thorps, bridges, ways, sharps, trebles, bays, pebbles, men, men, stars, wildernesses, bars, cresses, men, men.*

Exercise.—Write a sketch of the *Brook*, without referring to the book.

Phraseology and Composition.

I.—Construct sentences, each of which shall contain one of the following words and its opposite: *Proud, deliberate, begun, yield, bitter.*

1. God rejects the *proud*; He gives His grace to the *humble*.
 2. *Deliberate* with caution; *act* with decision.
 3. *Blithe begun* is half *done*.
 4. *Yield* with graciousness; *oppose* with firmness.
 5. *Patience* is *bitter*, but the fruit is *sweet*.
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II.—Put the words in *Italics* after the word to which they refer.

PUPIL'S EDITION: *Of the Sacred Heart*, study to be the true friend.

1. Study to be the true friend *of the Sacred Heart*.
 2. Truth is the brightest ornament *of youth*.
 3. Lose no opportunity *of doing a good action*.
 4. Affectation is a part *of the trappings of folly*.
 5. Be not the companion *of evil-doers*.
 6. Consider the value *of your immortal soul*.
 7. Despise not the teachings *of the spouse of Christ*.
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III.—State why the action indicated is done.

1. *We clean our teeth* to prevent them from decaying.
 2. *We drain soil* to render it productive and to prevent disease.
 3. *We ventilate rooms* to expel foul air.
 4. *We boil meat* to render it easy of digestion.
 5. *We exercise our muscles* to prevent them from becoming weak and diseased.
 6. *We exercise our mind* to develop and strengthen it.
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Exercise on Homophonous Words.

IV.—1. Boy.	2. Brays.	3. Bred.	4. Broach.
Buoy.	Braze.	Bread.	Brooch.
Brake.	Breach.	Brews.	Brows.
Break.	Breech.	Bruise.	Browse.

Where the dash occurs, insert a suitable word taken from the above list.

1. The negro *boy* has fastened his wherry to the *buoy* near the point. The robber thought to *break* the child's neck by throwing it into the *brake*.
2. Dashing through the *breach*, he broke the *breech* of his gun on the head of an ugly Russian. Did the smith *braze* the instrument? The ass *brays* loudly.
3. That ill *bred* boy snatched the piece of *bread* from the little girl's hand. The man that *brews* our beer received a severe *bruise*.
4. How shall I *broach* the sad news to my mother that her valuable *brooch* has been stolen. The farmer bent his *brows* in anger, because strange cows were permitted to *browse* in his fields.

V.—Write a composition about THE MASON.

Questions on the Grammatical Text.

XI.

35. What is a Diphthong?—36. A Triphthong?—37. Into how many classes are diphthongs and triphthongs divided?—38. What is a Proper Diphthong?—39. What combinations generally form proper diphthongs?—40. What is an Improper Diphthong?—41. What observation is made about improper diphthongs?—42. What are the most usual triphthongs?

XII.

46. By what are the sounds of the vowels often replaced?—Name the equivalents of long *a*.—Of middle *a*.—Of broad *a*.—Of long *e*.—Of short *e*.—Of long *i*.—Of short *i*.—Of long *o*.—Of short *o*.—Of middle *o*.—Of long *u*.—Of short *u*.—Of middle *u*.

XIII.

44. What is a Syllable?—May a syllable be a word?—45. What is a Monosyllable?—46. What is a Dissyllable?—47. What is a Trisyllable?—48. What is a Polysyllable?—49. How can the number of syllables in a word be distinguished?—50. What is the best guide for dividing words into syllables?—51. What is the rule for dividing a word when there is not room to finish it on the line on which it is begun?—52. What is a Word?

XIV.

53. What is Accent?—54. For what is the Acute Accent used?—Where is the primary accent usually?—55. How many accents have polysyllables usually?—56. For what is the Hyphen used?—57. What does the Apostrophe usually denote?—58. For what is the Diæresis used?

ORTHOËPY.

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Orthoëpy treats of the various sounds of the language, and the proper pronunciation of words.

N. B.—These particulars on Orthoëpy are given for reference, and as an appendix to the lessons on the sounds of letters. The study of these principles need not be required of beginners. See Introduction to Teacher's Edition.

A.

A has four distinct sounds properly its own :—

1. **A** long or open ; as heard in *bane, lace, obligation*.
2. **A** short or close ; as heard in *bat, valley, tenacity*.
3. **A** middle or Italian ; as heard in *bar, father, diploma*.
4. **A** broad or Dutch ; as heard in *ball, swarm, waterfall*.

A before *r* has sometimes a peculiarly long sound ; as in *pare, care, share*.

A in an unaccented syllable is often *obscure* ; as in *mental, beggar, workable* : but generally it has its long sound slightly uttered ; as in *regulate, nightingale*.

NOTE.—The vowels, when obscure, have nearly all the same sound ; compare them in *village, college, actor, famous, martyr*.

A before *f, s, n*, followed by another consonant, has the sound of middle *a* slightly shortened ; as in *staff, graft, pass, last, ask, grasp, chance, chant*.

A in many words has the sound of short *o* ; as in *what, quality, wad, wadding, chap, wander, swallow, &c.* It has the sound of short *e* in *any, many*.

DIPHTHONGS BEGINNING WITH A.

Aa when pronounced in one syllable takes the sound of short *a* ; as in *Isaac, Balaam, Canaan*.

Æ generally has the sound of long *e* ; as in *Æolian, minutæ, Cæsar* : it is sometimes equivalent to short *e* ; as in *dieresis, aphæresis, phenomenon, et cætera*. In many words, the *a* of this diphthong is generally rejected ; as in *enigma, phenomenon*.

Ai generally has the sound of long *a* ; as in *pail, pain, sail, vain* : it has the short sound of *e* in *said, saith, again, against* : that of short *a* in *pt-rid, raillery* : that of long *i* in *aisle*.

Ai in a final unaccented syllable has usually the sound of short *i* ; as in *mountain, fountain, curtain, villain*.

Au generally has the sound of broad *a* ; as in *haul, caught, applause*.

Au before *n* followed by another consonant, has the sound of middle *a* slightly shortened ; as in *aunt, craunch, flaunt, jaundice, laundry* : also in *laugh* and its derivatives.

Au in a few words from the French, has the sound of long *o* ; as in *hautboy, Esquimaux*. *Gauge* and *ganger* are pronounced *gage* and *gager*.

Aw has the sound of broad *a* ; as in *hawl, draw, drawl*.

The word **ay**, meaning *yes*, is the only proper diphthong beginning with *a* ; it combines the middle sound of *a* with the open sound of *e*.

Ay, an improper diphthong, has generally the sound of long *a* ; as in *pay, hay, day, delay*. It has the sound of short *e* in *says, sayst* ; and in *Sunday, Monday*, it is sounded as if written *Sundy, Mundy*.

TRIPHTHONGS BEGINNING WITH A.

Awe is pronounced as broad *a*.

Aye, meaning *always*, is pronounced as long *a*.

B.

B has but one sound as heard in *by, rob, bibber*.

B preceded by *m* or followed by *t* in the same syllable, is silent ; as in *limb, comb, dumb* ; *debt, doubt* : except in *succumb, rhomb*.

C.

C is hard like *k*, before *a, o, u, l, r, t*, or when it ends a word ; as in *call, cot, cut, cliff, crown, edict, zinc, traffic*.

C is soft like *s*, before *e, i, or y* ; as in *cell, face, city, mercy* : except in *sceptic, scirrhus*.

C when it ends a syllable, is hard ; as in *picture, flaccid, crocodile* : except when it ends an accented syllable and is followed immediately by *e* or *i* ; as in *acid, docile, sagacity*.

C has the sound of *z* in *sice, discern, suffice, sacrifice*, and their derivatives.

C before *ea, ia, ie, io, eou*, when the accent precedes, has the sound of *sh* ; as in *ocean, social, species, tenacious, farinaceous*.

C is silent in *czar, czarina, victuals, indict, muscle, corpuscle, arbuscle*, and when it follows *s* in the same syllable ; as in *scent, scepter, scissors*.

Ch is generally sounded like *tch* ; as in *church, child, richer, speech*.

Ch in words derived from the ancient languages, sounds *k* ; as in *epoch, chorus, distich, chaos, echo* : except in *chart, charity, cherub*, and their derivatives.

Ch in words derived from the French, has the sound of *sh* ; as in *chaise, machine, marchioness*.

Ch is silent in *schism, yacht, drachm*.

Arch before a vowel is pronounced *ark* ; as in *archangel, architect, archipelago, archaism* ; except in *archer, archery, archenemy*.

Arch before a consonant is pronounced *artch* ; as in *archbishop, archduke, archfiend*.

D.

D in the termination *ed* preserves its own sound when preceded by *t*, the sound of a vowel or that of a flat consonant ; as in *repented, renewed, loved*. When preceded by a sharp consonant other than *t*, it sounds *t* ; as in *faced, stuffed, cracked, tripped, distressed, mixed* : pronounced *faste, stuft, cract, tript, distrest, mixt*.

D in a few words has the sound of *j* ; as in *soldier*, pronounced *soljer*.

D is silent in *Wednesday, handkerchief*.

E.

E has two sounds properly its own :—

1. **E** long, or open ; as heard in *Eve, mete, legal*.
2. **E** short, or close ; as heard in *end, met, strength, attentive*.

E short before *r* has sometimes a peculiar ringing sound called the *obtusé-short* ; as in *herd, merchant*.

NOTE.—The vowels *e, i, o, u*, and *y*, short before *r*, have a sound like *u* in *urge* ; compare them in *her, fir, nor, fur, myrrh*.

E in several words has the sound of a long before *r* ; as in *there, where, parterre*. *Pretty* is pronounced *pritty*.

E final is generally mute, and belongs to the syllable formed by the preceding vowel or diphthong ; as in *ice, ore, hope, care*.

E final is sounded :—

1. In the words *be, he, me, we, she*, in which it has its long sound ; and in the article *the*, in which it is long before a vowel, and obscure before a consonant.
2. In Greek and Latin words ; as in *apostrophe, catastrophe, simile, extempore, epitome, synecdoche, Penelope, Phoece, Paphlaë, Cyaneë*.
3. In the termination *re* preceded by a consonant, it has the sound of obscure *e*, and is heard before the *r* ; as in *acre, meagre, centre*. The greater number of this class of words may be spelled as they are pronounced ; thus, *center, scepter, fiber*.

E mute after a single consonant, or after *st* or *th*, generally preserves the long sound to the preceding vowel ; as in *care, mete, fine, cone, cube, paste, clothe* : except in a few monosyllables ; as, *bade, were, gone, done, give, live, love* ; and in unaccented syllables ; as, *genuine, hostile, juvenile, justice, maritime, doctrine, granite*.

E mute after *c* or *g*, shows that the consonant is to have its soft sound ; as *pace, nice, voice, page, huge, oblige*.

E in the termination *ed* of preterits and participles, is generally silent ; as in *loved, aimed, praised* ; pronounced *lov'd, aim'd, prais'd*.

Ed is distinctly sounded :—

1. When preceded by *t* or *d* ; as in *lifted, contented, added, amended*.
2. In adverbs in *ly* and nouns in *ness* formed from words ending in *ed* ; as in *assuredly, confusedly, composedness, contentedness*.
3. In the participial adjectives *beloved, blessed, cursed, learned, winged*.
4. In adjectives that are not participles as well ; as, *crabbed, crooked, dogged, naked, ragged, wicked, wretched*.

E in the unaccented final syllable *el* has an obscure sound ; as in *flannel, chapel, vessel*. It is silent in *drivel, grovel, hazel, mangel, mantel, mussel, ravel, rivel, shekel, shovel, shrivel, snivel, weasel*.

E is silent in most words ending in *en* unaccented ; as in *harden, heaven, often, even* ; pronounced *hard'n, heav'n, of'n, ev'n*. Its obscure sound is heard in *acumen, aspen, bitumen, catechumen, chicken, Eden, heathen, hyphen, kitchen, latten, legumen, lichen, linen, marten, mitten, omen, patten, platen, pollen, regimen, siren, sloven, specimen, sudden, woolen, women*.

DIPHTHONGS BEGINNING WITH E.

There are no proper diphthongs or triphthongs beginning with *e*.

Ea generally sounds like long *e*; as in *beat, hear, fear, pea*.

Ea in many words has the sound of short *e*; as in *dead, earl, ready*. It sounds long *a* in *bear, break, great, pear, steak, swear, tear, wear*, and their derivatives; like middle *a* in *heart, hearth, harken*.

Eu unaccented is obscure; as in *ocean, pageant, vengeance*.

Ee has the sound of long *e*; as in *eel, feed, sheep, sleep*; except in *been, breeches*, in which it has the sound of short *i*; and in the contractions *e'er* and *ne'er*, pronounced *air* and *nair*.

Ei generally sounds like long *a*; as in *light, freight, neighbor*. It has the sound of long *e* in *ceil, conceit, conceive, deceit, deceive, inveigle, leisure, perceive, receipt, receive, seize, signor, seine*; commonly also in *either, neither*.

Ei has the sound of long *i* in *height, sleight*; of short *e* in *heifer* and *nonpareil*.

Ei in an unaccented syllable has the obscure sound of *i*; as in *foreign, foreigner, forfeit, sovereign*.

EO is pronounced long *o* in *yeoman*; long *e* in *people*; short *e* in *feoff, jeopard, jeopardy, leopard*.

EO unaccented has the sound of short *u*; as in *bludgeon, dungeon, gudgeon, luncheon, pigeon, puncheon, surgeon, sturgeon*.

Eu and **Ew** have generally the sound of long *u*; as in *feud, neuter, neutral, dew, few, Jew*. These diphthongs, when initial, sound like *yu*; as in *euphony, Europe, ewer*.

Eu and **Ew** after *r* or *rh* have the sound of middle *o*; as in *rheum, rheumatism, crew, shrewd*.

Ew sounds long *o* in *sew, shew*.

Ey accented has the long sound of *a*; as in *prey, they, survey, convey*; except *key* and *ley*, pronounced *kee* and *lee*.

Ey unaccented has a slight sound of long *e*; as in *valley, galley, money*.

TRIPHTHONGS BEGINNING WITH E.

Eau sounds like long *o*; as in *beau, bureau, flambeau, portmanteau*; except in *beauty* and its derivatives, in which it sounds long *u*.

Eou forms a triphthong after *c* or *g*, and is sounded like short *u*; as in *herbaceous, cetaceous, gorgeous, courageous*. After any other consonant, the vowels are heard in different syllables, except in *righteous*.

Ewe has the sound of *yu*.

Eye is pronounced *i*.

F.

F is never silent, and has one unvaried sound; as in *fame, staff*; except in the simple word *of*, pronounced *ov*.

G.

G before *a, o, u, l, r*, or at the end of a word, is hard; as in *gate, gold, gun, glad, grain, keg, log*.

G before *e, i*, or *y*, is soft like *j*; as in *gem, rage, engine, gypsy*. Except—1. In *gear, geck, geese, get, gewgaw, tiger, anger, eager, auger, finger, linger, gibber, gibberish, gibbous, gibcat, giddy, gift, gig, gild,*

gimlet, gimp, gird, girl, gizzard, begin, give, and their derivatives.
 2. When a syllable beginning with *e, i, or y* is added to a word ending in *g*, even when *g* is doubled; as, *long, longer; young, younger; drug, druggist; fog, foggy.*

G is silent before *m* or *n* in the same syllable; as in *phlegm, paradigm, gnash, ensign.*

Gh at the beginning of a word has the sound of *g* hard; as in *ghost, ghastly, ghoul.* Also in the termination *burgh.*

Gh in other situations is generally silent; as in *high, although, night, bought, neighbor.*

Gh final sometimes sounds *f*; as in *laugh, cough, tough, rough.* Also in the word *draught.* In *hough, lough, slough* (the skin of a serpent), it sounds like *k*; in *hiccough*, like *p.*

H.

H initial is silent in *heir, herb, honest, honor, hour, and their derivatives*; it may be sounded or suppressed in *hospital, hostler, humble, humor, and their derivatives.*

H is always silent after *r*; as in *rhyme, catarrh.*

H final immediately following a vowel, is also silent; as in *ah, oh, sirrah, Messiah.*

I.

I has two sounds properly its own:—

1. The long, or open; as heard in *time, child, confine, reconcile.*
2. The short, or close; as heard in *tin, ill, mirror, tribute.*

I is very frequently obscure, especially at the end of an unaccented syllable; as in *divest, diversity.*

I in a number of words, derived mostly from the French or Italian, has the long sound of *e*; as in *magazine, ravine, tambourine, invalid.*

I accented followed by a vowel, has its long sound; and the vowels belong to separate syllables; as in *lion, pious, violin, sobriety.*

I unaccented followed by a vowel, is obscure; as in *obedient, odious, retaliate.*

DIPHTHONGS BEGINNING WITH I.

I and *a* in the terminations *ial, ian, iant, iar, iard*, are often sunk into one syllable and pronounced *ya*, as in *filial, Christian, brilliant, familiar, billiard*; pronounced *filyal, Christyan, brilliyant, etc.*

Ie final has the sound of long *i*; as in *die, tie, belie.*

Ie medial is generally sounded long *e*; as in *field, grief, belief.* It sometimes sounds *ye*; as in *alien, spaniel, collier.* In *friend*, it has the sound of short *e*; and in *sieve*, that of short *i.*

Io in the termination *ion* after *l* or *n*, has the sound of *yu*; as in *million, battalion, onion, dominion.*

Io in the terminations *sion, tion*, sounds short *u*; as in *version, omission, nation, action*: except when *tion* is preceded by *s* or *x*; as in *question, mixtion*, pronounced *questyun, mixtyun.*

Some authors call the combinations *ia, ie, io*, proper diphthongs when they are pronounced *ya, ye, yu*; others call the *i* in this situation a consonant, because it is equivalent to the consonant *y.*

TRIPHTHONGS BEGINNING WITH I.

Ieu is found in a few words derived from the French; as *lieu*, *adieu*, *purlieu*: it has the sound of long *u*. *Lieutenant* is generally pronounced *lestenant* or *levenant*,

Iew is found only in *view*, and its derivatives *review* and *interview*, in which it has the long sound of *u*.

I, o, and u in the termination *ious* combine to form a triphthong after *c, g, l, t, or x*; as in *spacious, religious, rebellious, factious, anxious*. After *l*, *ious* sounds as *yus*; after *c, g, t, or x*, as *us*; after the other consonants the letters are found in different syllables.

J.

J is never silent, and has the sound of *dzh*; as in *joy, jewel*.

K.

K has the same sound as *c* hard; it occurs where *c* would have its soft sound; as in *keep, king, kitchen, smoky*.

K is silent before *n* and after *c*; as in *knee, know, knuckle, back, barrack, trafficker*.

L.

L is silent in many word, especially before a final consonant; as in *calf, chalk, calm, could, would, should*.

M.

M before *n*, at the beginning of a word, is silent; as in *mnemonics, Mnemon, Mnason*. *Accompt, accomptant, and comptroller* are pronounced, and more commonly written *account, accountant, controller*.

N.

N has two sounds:—

1. The pure; as in *man, not, entry, cannon*.
2. The ringing sound of *ng*, before *k, q, x, or c* or *g* hard; as in *banker, banquet, larynx, concourse, congress*.

N final after *m* is silent; as in *hymn, solemn, condemn*: but it is generally sounded in derivatives formed from those words by adding a termination beginning with a vowel; as in *hymnic, hymning, solemnize, condemnatory*.

O.

O has three sounds properly its own:—

1. **O** long, or open; as heard in *vote, old, depose, tobacco*.
2. **O** short, or close; as heard in *not, odd, resolve, laconic*.
3. **O** middle, or slender; as heard in *do, tomb, prove, remove*.

O in many words has the sound of short *u*; as in *son, come, done, nothing*.

O before *r* in a monosyllable or in an accented syllable, when not followed by a vowel or another *r*, has generally the sound of broad *a*; as in *lord, north, former, orchard*. In *work, word, worm, worth, and* some other words, it sounds as *u* short before *r*.

O in *bosom, wolf, woman, Wolsey, Wolverhampton*, has the sound of middle *u*. *One* and *once* are pronounced *wun, wunce*.

O in the termination *on* is often suppressed when preceded by *c, ck, s, or t*; as in *bacon, reckon, treason, mutton*; pronounced *bak'n, rek'n, treas'n, mutt'n*.

DIPHTHONGS BEGINNING WITH O.

Oa has the sound of long *o*; as in *boat, loaf, coal*: except in *broad, abroad, groat*, in which it sounds like broad *a*.

oe final has the sound of long *o*; as in *doe, foe, mistletoe*: except in *shoe, canoe*, pronounced *shoo, canoo*. *Does* is pronounced *duz*.

œ is very seldom found in English, the *o* being generally rejected. It has usually the sound of long *e*; as in *Antæci, œsophagus*.

Oi is generally a proper diphthong, uniting the sound of *o* short before *r* and that of short *i*; as in *boil, soil, rejoice*. The words in which *oi* does not form a proper diphthong are *avoirduois, connoisseur, shamois, choir, tortoise*, pronounced *avurdupoiz, konnissur, shammy, kwire, tortis*.

Oo generally has the middle or slender sound of *o*; as in *room, food, stoop*.

Oo has the sound of middle *u* in the termination *ook*; as in *book, brook, cook, crook, look, rook, stook, took*; also in *foot, good, hood, stood, wood, wool*. It has the sound of short *u* in *blood, flood*; and that of long *o* in *door, floor*.

Out is generally a proper diphthong, uniting the sound of *o* short before *r* and that of middle *u*; as in *our, bound, sound, shout*.

Ou as an improper diphthong has six sounds:—

1. That of short *u*; as in *country, cousin, trouble, rough, young*.
2. That of middle *o*; as in *soup, group, tour, through, youth*.
3. That of long *o*; as in *court, course, source, four, shoulder*.
4. That of broad *a*; as in *bought, sought, thought, ought*.
5. That of short *o*, in the words *cough, trough, lough (lok)*.
6. That of middle *u*, in the words *could, would, should*.

Ow generally sounds like the proper diphthong *ou*; as in *brown, how, trowel, flower*. In a number of words, it has the sound of long *o*; as in *flow, bestow, growth, owe*. In *knowledge*, the sound of short *o*.

Oy has always the diphthong sound of *oi*; as in *boy, toy, oyster*.

TRIPHTHONGS BEGINNING WITH O.

œu occurs only in *manœuvre*, pronounced *manooover*, and often spelled *maneuver*.

Owe is pronounced like long *o*.

P.

P initial is silent before *n, s, or t*; as in *pneumatics, pneumonia, psalm, psalter, ptisan, ptarmigan*.

P is also silent in *raspberry, receipt, sempstress, corps*, and when it comes between *m* and *t* in the same syllable; as in *exempt, tempt, prompt*: but when preceded by *m* and followed by *t*, in the next syllable, it is generally sounded; as in *redemption, temptation, sumptuous*.

Ph generally sounds like *f*; as in *phantom, philosophy, phosphorus*. In *Stephen*, and generally in *nephew*, it has the sound of *v*. Before *th*, the *h* after *p* is sometimes silent; as in *diphthong, triphthong, naphtha*: sometimes both the *p* and the *h* are silent; as in *phthisical*.

Q.

Q is always followed by *u*, and the two letters, taken together, have the sound of *kw*; as in *queen, quill, quart, conquest*. The *u* in a few words from the French, is silent; as in *liquor, etiquette, mosque, burlesque*.

R.

R is never silent; it has two sounds:—

1. The rough; as in *ream, roll, rose, merit, spirit*: it has this sound when it is not preceded by a vowel; as in *roam, dream, prompt*: or when it comes between two vowels, the former of which is short; as in *baron, florid, torrid*.
2. The smooth; as in *for, terse, surge, word*.

S.

S at the beginning of a word, or after any of the sharp consonants, is always sharp or hissing; as in *see, smiths, steps, stocks*.

S is also sharp in the terminations *as, is, us, ss*; as in *gas, bias, this, tennis, genius, famous, less, express*: except in *as, has, was, whereas, is, his*, and the plural of nouns ending in *ea*; as, *seas, pleas*.

S after any of the flat consonants, and when it forms a syllable with *e* before it, is generally flat like *z*; as in *beds, bags, hens, paces, loxes, pages, Aristides*.

S takes the sound of *sh*, in words ending in *sion* and *sure* preceded by a consonant; as in *diversion, session, mission, censure, pressure, insure*.

S has the sound of *zh*, in the terminations *sion* and *sure* preceded by a vowel; as in *invasion, cohesion, explosion, measure, enclosure, leisure*. Also in several words ending with *sier*; as, *crossier, osier, brasier*.

S is silent in *isle, island, aisle, demesne, puisne, viscount*.

T.

T before *ia, ie, io*, and immediately following an accented syllable not ending in *s*, has the sound of *sh*; as in *partial, patient, nation*.

T is silent in the terminations *ten* and *tle* after *s*; as in *fasten, listen, whistle, castle*. Also in *chestnut, Christmas, often, soften, mortgage, depot*.

Th has two sounds:—

1. The sharp; as in *thigh, earth, author, athlete*.
2. The flat; as in *with, mother, breathe, thither*.

Th initial is sharp; as in *thin, thank, thorn*: except in *the, this, that, these, those, thou, thy, thine, thee, they, their, theirs, them, there, then, thence, thither, though, thus*, and their compounds.

Th final is generally sharp; as in *death, breath, south*: except in *beneath, booth, with*, the verbs *mouth, bequeath, smooth*; those formed by adding a final *e* mute; as, *clothe, bathe*.

Th between two vowels is generally flat in words purely English; as in *leather, gather, neither, whither*: but sharp in words from the learned languages; as in *method, atheist, ether*.

Th is flat in the plurals *baths, cloths, laths, moths, mouths, oaths, paths*, and *wreaths*, although in the singulars it is sharp.

Th has the sound of *t*, in *asthma, isthmus, phthisic, Thames, Thomas, thyme*, and their compounds.

U.

U has three sounds properly its own:—

1. **U** long, or open ; as heard in *tube, pure, unit, cubic.*
2. **U** short, or close ; as heard in *tub, study, hurry, justice.*
3. **U** middle ; as heard in *bull, push, bush, artful.*

U forming a syllable by itself is equivalent to *you* ; as in *union, educate, reunite.*

U when it precedes another vowel in the same syllable, is generally equivalent to *w* ; as in *quarter, aqueduct.*

U, and the diphthongs *ue* and *ui*, after *r* or *rh*, have the sound of middle *o* ; as in *rude, rhubarb, rue, fruit*, pronounced *rood, roobarb, roo, froot.*

U in a few words sound short *i* ; as in *minute, lettuce*, pronounced *minit, lettis.* *Bury* and *busy* are pronounced *berry, bizzzy.*

DIPHTHONGS BEGINNING WITH U.

Ua when both letters are pronounced, has the sound of *wa* ; as in *equal, persuade, language, assuage.*

Ua has sometimes the sound of middle *a* ; as in *guard, guardian*, In *virtuals* and its derivatives, both letters are silent.

Ue when both letters are pronounced, has the sound of *we* in *wet* ; as in *quell, query, conquest*, In some words, *ue* has the sound of short *e* ; as in *guess, quest.*

Ue final has the sound of long *u* or *yu* ; as in *due, hue, pursue, value, virtue* : except in the terminations *gue, que*, in which it is silent ; as in *league, fatigue, tongue, catalogue, antique, oblique.*

Ui has generally the sound of *wi* ; as in *quiet, anguish, vanquish, languid.* In some words, the *u* is silent ; as in *guile, guile, build, guinea* ; in others, the *i* is silent ; as in *juice, suit, pursuit.*

Uo, which occurs but in a few words, is now generally pronounced *wo* ; as in *quote, quotient, quoth.*

Uy has generally the sound of *we* somewhat obscure ; as in *colloquy, obloquy.* In *buy*, it sounds as long *i* ; and in *plaguy*, as obscure *e*.

The combinations *ua, ue, ui, uo, and uy*, in which *u* sounds *w*, are generally called proper diphthongs.

TRIPHTHONGS BEGINNING WITH U.

Uai is sounded like *way* ; as in *quail, quaint, quai-a-cum.*

Uaw is sounded like *wa* in *water* ; as in *squaw.*

Uay has the sound of *way* ; as in *Paraguay* : except *quay*, pronounced like *key.*

Uea and **uee** are sounded *wee* ; as in *queasy, queer, squeal, squeeze.*

Uoi and **uoy** are sounded *woi* ; as in *quoit, quoin, buoy, buoyancy.* The combinations *uoi* and *uoy* in those words, are regarded by those who call the *u* a vowel, as the only proper triphthongs in the language.

V.

V is never silent, and has but one sound ; as in *love, vote, vulture.*

W.

W is a consonant when sounded before a vowel in the same syllable ; as in *wine, twine, inward, Ottawa.*

W before *h* is pronounced as if it followed the *h*; as in *when, while, whip*, pronounced *hwen, hwile, hwip*. In *who, whole, whoop*, and their derivatives, the *w* is silent.

W is always silent before *r*; as in *write, wring, wrath*. Also in *answer, sword, toward, two*.

W is never used alone as a vowel. In diphthongs, when heard, it has the sound of *u*; as in *brow, few*.

X.

X has two sounds:—

1. The sharp, like *ks*; as in *ox, tax, box, expect*.

2. The flat, like *gz*; as in *example, exert, exhibit*.

X is sharp when it ends an accented syllable; as in *exit, excellence, execute*; or when it precedes an accented syllable beginning with a consonant; as in *expound, expunge, excuse*.

X is generally flat, like *gz* when the syllable which immediately follows it begins with an accented vowel or *h*; as in *auxiliary, exert, exalt, exhort, exhaust*.

X sounds *ksh* in some words, when the accent immediately precedes it; as in *fluxion, complexion, luxury, anxious*.

X initial has the sound of *z*; as in *xebec, xylography, Xavier, Xerxes*.

Y.

Y is a consonant when sounded before a vowel heard in the same syllable; as in *yard, youth, yawn, beyond*.

Y as a vowel has the same sounds as *i* under similar circumstances:—

1. The long; as in *rye, style, thyme, cycle*.

2. The short; as in *nymph, lyrical, abyss, symptom*.

Y final preceded by a consonant is generally pronounced like long *e* feebly uttered; as in *mercy, policy, lately, colony*.—Except:—

1. In the monosyllables *by, cry, dry, fly, fry, ply, sty, try, wry*, and their compounds.

2. In verbs ending in *fy*; as *fortify, testify, magnify, glorify*.

3. In the words *ally, occupy, multiply, prophecy*.

Z.

Z generally has the same sound as *s* flat; as in *breeze, zenith, frozen*.

Z before the terminations *ier* and *ure*, has the sound of *zh*; as in *brazier, glazier, grazier, azure, razure, seizure*.



ote, vulture.

the same syl-

ETYMOLOGY.

59. **Etymology** treats of words, their various modifications, and their derivation.

PARTS OF SPEECH.

60. Words in English are divided into ten classes, called the **Parts of Speech**; namely, the *Noun*, the *Article*, the *Adjective*, the *Pronoun*, the *Verb*, the *Participle*, the *Adverb*, the *Preposition*, the *Conjunction*, and the *Interjection*.

61. A **Noun** is the name of any person, animal, place, or thing, that can be known or mentioned ; as, *Junes, horse, Toronto, school, water, soul, grammar.*

62. An **Article** is the word *the, a, or an* used before nouns to limit their signification ; as, *the school, a man, an eye.*

63. An **Adjective** is a word added to a noun or a pronoun, and generally expresses quality ; as, *a rosy apple ; five diligent boys ; unhappy me.*

64. A **Pronoun** is a word used instead of a noun ; as, "*The boy loves his books ; he has long lessons, and he learns them well.*"

65. A **Verb** is a word used to express action or being ; as, "*John writes a letter.*"—" *God is.*"

66. A **Participle** is a word derived from a verb, participating the properties of a verb, and of an adjective or a noun ; it is generally formed by adding *ing, d, or ed* to the verb ; thus, from the verb *love*, three participles are formed : *Imperfect, loving ; Perfect, loved ; Preperfect, having loved.*

67. An **Adverb** is a word added to a verb, a participle, an adjective, or another adverb, to modify it ; as, "*The boys are almost all here working very industriously.*"

68. A **Preposition** is a word used to express some relation of different things or thoughts to each other, and is generally placed before a noun or a pronoun ; as, "*Josue governed after Moses, and introduced the Jewish people into the Promised Land.*"

69. A **Conjunction** is a word used to connect words or clauses in construction, and to show the dependence of the

terms so connected ; as, "*He is patient and happy because he is a good Christian.*"

70. An **Interjection** is a word uttered merely to indicate some strong or sudden emotion of the mind ; as, *Oh ! Alas !*

How to Distinguish the Parts of Speech.

1. A **Noun** is distinguished by adding it to the phrase, *I mentioned ; as, "I mentioned peace."*—"I mentioned war."—"I mentioned fire."—"I mentioned justice."

2. An **Article** is easily distinguished ; the words *the, an, and a* are the only articles.

3. An **Adjective** is distinguished by putting the word *thing or things* after it ; as, *A little thing ; a precious thing ; few things ; fifty things.*

4. A **Pronoun** is distinguished by observing that the noun repeated makes the same sense. Thus, "*The boy loves his books ; he has long lessons, and he learns them well,*"—means, "*The boy loves the boy's books ; the boy has long lessons, and the boy learns those lessons well.*"

5. A **Verb** is distinguished by observing that it will make sense when inflected with the pronouns ; as, *I write, thou writest, he writes ; we write, etc.—I walk, thou walkest, etc.*

6. A **Participle** is distinguished by placing it after *to be* or *having ; as, To be writing, having written.—To be walking, having walked.—To be studying, having studied.*

7. An **Adverb** is distinguished by observing that it answers to the question *When ? Where ? How much ? or How ?* as, "*He spoke fluently.*" *How did he speak ?—Fluently.*

8. A **Preposition** is distinguished by observing that it will govern it or *them* after it, and that it is not a verb or a participle ; as, *Above it ; after it ; around it ; between them ; among them ; below them.*

9. A **Conjunction** is distinguished by observing that it joins other words ; as, *John and James ; John or James ; not John but James ; sweeter than honey.*

10. An **Interjection** is usually distinguished by the exclamation mark (!) ; as, *Lo ! hark ! hush ! oh ! mum !*

In the following passage, all the parts of speech are exemplified. Let the Teacher require the pupils to distinguish them.

(The Teacher might also take from the **ELEMENTARY COURSE**, the sentence exemplifying the parts of speech.—Teacher's Ed., p. 149.)

2 1 8 1 5 2 1 3 8 1 2 1 6
The power of speech is a faculty peculiar to man ; a faculty bestowed
8 4 8 4 3 1 8 2 3 9 7 3
on him by his beneficent Creator, for the greatest and most excellent
1 9 10 7 7 5 4 5 4 3 2 8 3 1
uses ; but, alas ! how often do we pervert it to the worst of purposes.

—LOWTH.

CHAPTER I.—LESSON XVI.—The Sentence.

71. A **Sentence** is such an assemblage of words as makes complete sense ; as, "*God is love.*"

72. The complete sense expressed in a sentence is call a *proposition*.

73. The **Essential Parts** of a sentence are the *subject* and the *predicate* ; as, "*I exist.*"

74. The **Subject** of a sentence is that of which it treats ; as, "*God is love.*"

75. The **Predicate** of a sentence is that which is said of the subject ; as, "*John walks.*"—" *The fire burns.*"

I. Find three things belonging to the animal, the vegetable, and the mineral kingdom.

Animal Kingdom.—Horn, ivory, ear, wool, cloth.....

Vegetable Kingdom.—Bush, hay, straw, flower, root, flax.....

Mineral Kingdom.—Sulphur, porcelain, cement, lime, water.....

Classification of Words.—State orally, or by initials, whether the words indicated belong to the animal, the vegetable, or the mineral kingdom.

1. Glass,	m.	2. Bone,	a.	3. Wool,	a.	4. Rock,	m.
Nerves,	a.	Gold,	m.	Plaster,	m.	Mule,	a.
Vine,	v.	Bread,	v.	Violet,	v.	Board,	v.
Silver,	m.	Steel,	m.	Platina,	m.	Earth,	m.
Wheat,	v.	Pine,	v.	Rose,	v.	Leather,	a.

II. **Subjects.**—Supply the subjects.

FABLES.

Fables could never have been so universally adopted by all nations, as we see they have, if there was not a vast fund of useful truths contained in them, and agreeably concealed under that plain and negligent disguise, in which their peculiar character consists. The *Creator* certainly designing to instruct mankind by the prospect of nature, has endowed the brute part of it with various instincts, inclinations, and properties, to serve as so many pictures in miniature to man, of the several duties incumbent upon him ; and to point out to him the good or evil qualities he ought to acquire or avoid. Thus has *He* given us, for instance, a lively image of meekness and innocence in the lamb ; of fidelity and friendship in the dog ; and on the contrary, of violence, rapaciousness and cruelty in the wolf, the lion, and the tiger ; and so of the other species of animals ; and all this *He* has designed, not only as instruction, but as a secret reproof to man if he should be indifferent about those qualities in himself, which he cannot forbear esteeming or detesting, even in the brutes themselves.

—Rollin (1661-1741).

III. Draw one line under the subject and two lines under the predicate.—*Gold* is precious.—*Man* is mortal.—*Adam* is the father of the human race.—The *poor* too often turn away unheard from hearts that shut against them with a sound that will be heard in Heaven.

Oral Conjugation.—Indicative perfect and pluperfect of love.

LESSON XVII.—Objects and Attributes.

76. Besides the *subject* and the *predicate*, sentences frequently contain *objects* or *attributes*. These four are denominated the *Principal Parts*.

77. The **Object** of a sentence is the person or thing on which the action of a transitive verb terminates; as, "*Fire melts gold.*"—"The lightning struck an oak."

78. The **Attribute** of a sentence is an adjective, a participle, a noun, or a pronoun, modifying or completing the predicate of a sentence, and relating to the subject; as, "*The sky is blue.*"—"The earth is revolving."—"The horse is an animal."—"It is he."

79. The attribute means the same as the subject.

I. Classification of Words.—Indicate orally, or by initials, whether the word designates the name of a person, an animal, or a thing.

1. Land, t.	2. Parsley, t.	3. House, t.	4. Pruning-knife, t.
Camel, a.	Gardener, p.	Colonel, p.	Caterpillar, a.
Well, t.	Hoe, t.	Tenant, p.	Sprinkler, t.
Farmer, p.	Worm, a.	Dog, a.	Workman, p.
Fruit, t.	General, p.	Window, t.	Apartment, t.
Plough, t.	Powder, t.	Servant, p.	Proprietor, p.
Ass, a.	Mule, a.	Cat, a.	Corporal, p.
Officer, p.	Mole, a.	Wagon, t.	Bayonet, t.

II. Supply the subjects.—The Teacher may require the pupils to distinguish the objects and the attributes.

THE NEED OF AIR.

The *body* needs food, clothing, sunshine, bathing, and drink; but *none* of these wants is so pressing as that of air. The other *demands* may be met by occasional supplies, but *air* must be furnished every moment or we die. Now, the vital *element* of the atmosphere is oxygen gas. This is a stimulating, life-giving principle. No *tonic* will so invigorate as a few full, deep breaths of cold, pure air. Every *organ* will glow with the energy of a fiery furnace.—J. D. STEELE.

III. Draw one line under the object, and two lines under the attribute.—Louis and Edmund are good *SCHOLARS*.—Cæsar conquered many *NATIONS*.—Candor, sincerity, and truth are amiable *QUALITIES*.—The rose is a fragrant *FLOWER*.—The eagle has a strong, piercing *EYE*.—Sloth enfeebles equally the bodily and the mental *POWERS*.—Emelia learns her *LESSON*.—A cheerful temper is a great *BLESSING*.—Frontenac was a brave *SOLDIER*.—It is the *DAWN* of day that chases the old *DARKNESS*, from our sky, and fills the *LAND* with liberty and light.—The proverb is *TRUE*.

Oral Conjugation.—Indicative future and future perfect of *love*,

LESSON XVIII.—Classification of Sentences.

80. With regard to their meaning, sentences are divided into four classes; *Declarative, Imperative, Interrogative, and Exclamatory.*

81. A **Declarative Sentence** is a sentence by which an affirmation or a negation is expressed; as, "*He writes his exercise.*"—" *He does not write his exercise.*"

82. An **Imperative Sentence** is a sentence by which a command is expressed; as, "*Write your exercise.*"

83. An **Interrogative Sentence** is a sentence by which a question is asked; as, "*Does he write his exercise?*"

84. An **Exclamatory Sentence** is a sentence by which an exclamation is made; as, "*How he writes!*"

I. Classification of Words.—Indicate orally, or by initials, whether the word designates a good quality or a bad quality.

- | | | | |
|---------------|-----------------|---------------|-------------------|
| 1. Wisdom, g. | 2. Meekness, g. | 3. Anger, b. | 4. Wickedness, b. |
| Ciddiness, b. | Science, g. | Frankness, g. | Disobedience, b. |
| Envy, b. | Egotism, b. | Jealousy, b. | Amiability, g. |
| Goodness, g. | Charity, g. | Strength, g. | Stubbornness, b. |
| Avarice, b. | Deceit, b. | Hypocrisy, b. | Honesty, g. |
| Pride, b. | Justice, g. | Innocence, g. | Dissipation, b. |
| Courage, g. | Ignorance, b. | Probity, g. | Prudence, g. |
| Sloth, b. | Calumny, b. | Sanctity, g. | Virtue, g. |

II. Blanks to be filled.—Where the dash occurs, supply a word that will complete the sense.—*The Teacher may require the pupils to point out the principal parts of the sentences.*

ACTION OF AIR IN THE LUNGS.

In the delicate cells of the *lungs*, the air gives up its oxygen to the *blood*, and receives in turn carbonic-acid gas and *water*, foul with waste matter, which the *blood* has picked up in its circulation through the *body*. The *blood*, thus purified and laden with inspiring *oxygen*, goes bounding through the system, while the *air* we exhale carries off the impurities. In this process, the *blood* changes from purple to red, while, if we examine our *breath*, we can readily see what it has removed from the *blood*.—J. D. STEELE.

III. Indicate by an initial or an abbreviation, after each sentence, the class to which it belongs.—Vice brings misery. (d.)—Wisdom is more precious than gold. (d.)—Can wickedness bring happiness? (i.)—Have courage. (imp.)—How charity is admired! (e.)—Avoid stubbornness. (imp.)—Preserve your innocence, my dear children. (imp.)—The lamb is an emblem of meekness. (d.)—Is jealousy a vice? (i.)—A great man is always willing to be little. (d.)

Oral Conjugation.—Potential present and past of *love*.

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Disobedience, *b.*
Amiability, *g.*
Stubbornness, *b.*
Honesty, *g.*
Dissipation, *b.*
Prudence, *g.*
Virtue, *g.*

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LESSON XIX.—The Simple Sentence.

85. Besides their classification as to *meaning*, sentences are also classified as to *form*. The simplest division as to *form* is the *Simple Sentence*.

86. A **Simple Sentence** is a sentence that contains but one proposition; as, "*The wind blows.*"—"Let the wind blow."—"Does the wind blow?"—"How the wind blows!"

In other words a Simple Sentence is a sentence that contains but one *subject* and one *predicate*. It may also contain an *attribute* or an *object*.

I. Classification of Words.—State orally, or by initials, whether the word belongs to the animal, the vegetable, or the mineral kingdom.

1. Kettle, <i>m.</i>	2. Napkin, <i>v.</i>	3. Tureen, <i>m.</i>	4. Cauliflower, <i>v.</i>
Tinder, <i>v.</i>	Tumbler, <i>m.</i>	Mutton, <i>a.</i>	Nut-cracker, <i>m.</i>
Teapot, <i>m.</i>	Goblet, <i>m.</i>	Gridiron, <i>m.</i>	Table-cloth, <i>v.</i>
Skillet, <i>m.</i>	Sauce, <i>v.</i>	Sideboard, <i>v.</i>	Saucepan, <i>m.</i>
Basket, <i>v.</i>	Veal, <i>a.</i>	Cannister, <i>m.</i>	Sirloin, <i>a.</i>
Onion, <i>v.</i>	Salt, <i>m.</i>	Griddle, <i>m.</i>	Oilcloth, <i>v.</i>

II. Omissions to be supplied.—Where the dash occurs, insert a word that will complete the sense.—*The Teacher may require the pupils to state to what class each sentence belongs, etc.*

TESTS OF THE BREATH.

1. Breathe into a jar, and in lowering into it a lighted candle, the flame will be instantly extinguished, thus indicating the presence of carbonic-acid gas. Breathe upon a mirror, and a film of moisture will show the vapor. If the breath be confined in a bottle for a time, the animal matter will decompose, and give an offensive odor.

2. Our breath is thin air robbed of its vitality, and containing in its place a gas which is as fatal to life as it is to a flame, and effete matter, which at best is disagreeable to smell, injures the health, and may contain the germs of disease.—J. D. STEELE.

III. Draw one line under the subject, and two lines under the predicate.—Point out the Simple Sentences.—Order is Heaven's first law.—The Athenians observed Solon's laws.—What is the hardest task in the world? To think.—England was conquered by the Normans in the eleventh century.—The sun rising, dispelled the mists.—The eyes of faith contemplate eternal truths.—A soldier's life is always perilous.—A good Christian never omits his morning and night prayers.—Things are saturated with the moral law. There is no escape from it. Violets and grass preach it; rain and snow, wind and tides, every change, every cause in Nature is nothing but a disguised missionary.—In Heaven, eternal happiness is enjoyed.

Oral Conjugation.—Potential perfect and pluperfect of love,

LESSON XX.

Literary Selection for Explanation and Study.

ESOP AND XANTHUS.

One day his master designing to treat some of his friends, ordered Esop¹ to provide the best of everything he could find in the market. Esop bought nothing but tongue, which he desired the cook to serve up with different
 5 sauces. When dinner came, the first and second courses, the side dishes, and the removes were tongue. "Did I not order you," says Xanthus in a violent passion, "to buy the best victuals the market afforded?"—"And have I not obeyed your orders?" says Esop. "Is there anything better
 10 than a tongue? Is not the tongue the bond of civil society, the key of science, the organ of truth and reason? By means of the tongue, cities are built, governments established and administered: with it men instruct, persuade, and preside in assemblies: it is the instrument by
 15 which we acquit ourselves of the chief of all our duties, the praising and adoring of the gods."—"Well then," replied Xanthus, thinking to catch him, "go to market again tomorrow and buy me the worst of everything: the same company will dine with me, and I have a mind to diversify
 20 my entertainment." Esop the next day provided nothing but the same dishes, telling his master that tongues were the very worst things in the world. "It is," says he, "the instrument of all strife and contention, the fomentor of lawsuits, and the source of divisions and wars; it is the organ
 25 of error, of lies, calumny, and blasphemy."

—Rollin (1661-1741).

Oral Statement—Sketch.....

Literary Analysis.

1. PERSONAGES. Who are the personages of this selection?—Xanthus, his guests, and his slave Esop.
- TIME AND PLACE. { When and where did the event take place?—
 In the palace of Xanthus, on a certain day
 when he gave a banquet to some guests.

¹—Also written *Æsop*.

Study.

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2. WORDS AND ACTIONS.

3. RESULT.

MORAL.

Literary Analysis.

1. What orders did Xanthus give to Esop?—*He ordered him on the first occasion to buy the best of every thing he could find in the market; and on the second occasion, the worst of every thing in the market.*
 2. What did he buy each time?—*Tongues.*
 3. How did Esop prove that tongue is the best thing to be found?—*By showing that the tongue is the bond of civil society, the key of science, the organ of truth and reason; by its means cities are built, and general administration in all departments of society carried on.*
 4. How did he prove that tongue was the worst thing to be found?—*By stating that it is the instrument of strife and contention, the fomentor of lies, calumny, blasphemy, and innumerable other evils.*
- Could Xanthus blame Esop for his conduct?—*On the contrary, he must have congratulated himself on having so wise a slave.*
- What does this narrative teach us?—*That the virtuous use the tongue for the purpose for which God gave them this useful organ; whereas, the wicked abuse God's gift by employing the tongue for evil ends.*

Questions and Suggestions.

1. Does one here express a definite idea?—*No: it expresses an indefinite idea.*
2. Use an equivalent for *designing*.—*Proposing, intending.*
3. Who was Xanthus?—*Esop?—Xanthus was a Greek philosopher and historian, born in Lydia; he flourished about 600 B.C.—Esop was a celebrated fabulist, born in Phrygia about 619 B.C. (On account of his frequent visits to Greece, Esop is generally treated by historians among the great men of that country.)*
4. Use an equivalent for *provide*.—*Supply, furnish.*
5. What is a market?—*As used here, it means a public place in a city or town where provisions are exposed for sale.*
6. What is the noun which expresses the action of buying?—*Purchase.*
7. Is *purchase* also used as a verb?—*Yes.*
8. What is the opposite of *bought*?—*Sold.*
9. " " " *best*?—*Worst.*
10. What is meant by *saucers*?—*Mixtures to be eaten with food to improve its relish.*

661-1741).

ection?—Xan-
 Esop.

take place?—
 a certain day
 some guests.

Questions and Suggestions.

11. What is the meaning of *removes* as used in the 6th line?—*Dishes removed from a table to make room for others.*
 12. In ordering Esop to bring what was best in the market, did Xanthus mean to buy but one article of food?—*No: he intended that Esop should buy a variety of meats and dainties; but the slave, wishing to play a trick or give a lesson, willfully misinterpreted his master's intentions.*
 13. Use equivalents for *violent*.—*Forcible, vehement.*
 14. What is meant by *victuals*?—*Food.*
 - 15.* What figure is contained in "market offered"?—*Metonymy. (Explain.)*
 16. What is meant by "the bond of civil society"?—*The means by which men carry on their relations with one another.*
 17. Why does Esop call the tongue "the key of science"?—*Because the sciences are communicated to us largely by means of speech.*
 18. What name is given to men well versed in science?—*Scientists, savants.*
 19. What is the meaning of "the organ of truth and reason"?—*The organ by which we express what truth and reason inspire.*
 - 20.* What figures are contained in "bond of civil society"—"key of science"—"organ of truth and reason"?—*Metaphors. (Explain.)*
 21. Why is it said "cities are built by means of the tongue"?—*Because the tongue is the organ that is used to persuade people as to the convenience of cities.*
 22. How are "governments established and administered"?—*By means of debates on the necessity of government and of wise administration.*
 23. What name is given to the person who presides over an assembly?—*A president, a chairman—in parliament, the speaker.*
 24. Why does Esop speak of "praising...the gods," and not of God?—*Because he was a pagan.*
 25. What is the meaning of *diversify*?—*To vary, to change in many ways.*
 26. What is meant by the "fomenter of lawsuits"?—*That the bad use of the tongue is often the cause of suits at court.*
 27. What is the opposite of *strife*?—*Peace.*
 28. " " *contention?—Agreement, forbearance.*
 29. " " *error?—Truth.*
 30. " " *lies?—Truths.*
 31. What is *calumny*?—*The accusing of our neighbor of a crime of which he is not guilty.*
 32. What is *blasphemy*?—*The saying of any thing injurious to God, to His saints, or to religion.*
 - 33.* Point out a figure in the 24th line.—*Organ.*
-
34. Point out an interrogative sentence in the selection.—*The 4th, and others.*
 35. Point out an imperative sentence.—*Commencing on the 16th line: "Well....go to market...."*
 36. Are the words *science, truth, concrete or abstract nouns*?—*Abstract, because they designate things which have not an isolated existence.*

Questions and Suggestions.

37. Make out a list of the adjectives in the first sentence, and of the nouns in the last sentence.—**Adjectives:** *One, some, best.* **Nouns:** *Instrument, strife, contention, fomentor, lawsuits, source, divisions, wars, organ, error, lies, calumny, blasphemy.* (The Teacher may require the classification of these nouns.)

Phraseology and Composition.

I.—Give the meaning of the following proverbs:—

1. *An idle man tempts the devil.*
The devil finding a man unemployed, is doubly induced to tempt him.
2. *A lie has no legs.*
An untruth cannot stand by itself, but requires other lies to support it.
3. *A liar is daring towards God, and a coward towards man.*
When a man tells a lie, it is because he dreads man more than he dreads God.

II.—Say of what virtues the following persons may be taken as models: *The Most Blessed Virgin, St. Joseph, Abraham, Isaac, St. Patrick, Ven. De La Salle, St. Vincent de Paul, St. Francis of Assisi, St. Stanislas Kostka, Job.*

1. *The Most B. Virgin* is a model of every virtue.
2. *St. Joseph* is a model of purity.
3. *Abraham* is a model of faith.
4. *Isaac* is a model of obedience.
5. *St. Patrick* is a model of zeal.
6. *Ven. de La Salle* is a model of self-abnegation.
7. *St. Vincent de Paul* is a model of charity.
8. *St. Francis of Assisi* is a model of poverty.
9. *St. Stanislas Kostka* is a model of piety.
10. *Job* is a model of patience.

III.—Construct sentences, each of which shall contain two of the following names: *Brian Boru, Clontarf; O'Connell, Catholic Emancipation; Wolfe, Montcalm; Ireland, Rome.*

1. *Brian Boru* defeated the Danes at *Clontarf* in 1014.
2. *O'Connell* obtained the passage of the bill for *Catholic Emancipation* in 1829.
3. *Wolfe* defeated *Montcalm* on the Plains of *Abraham* in 1759.
4. *Ireland* has always been true to *Rome*.

Exercise on Homophonous Words.

IV.—1. Bruit.	2. But.	3. Blote.	4. Brest.
Brute.	Butt.	Bloat.	Breast.
Brood.	Bridal.	Burrow.	Bolder.
Brewed.	Bridle.	Borough.	Boulder.

Where the dash occurs, insert a suitable word taken from the above list.

1. Do not believe the *bruit* that the man acted as a *brute*.
The *brood* of chickens preferred to drink home-brewed ale.
2. I am fond of a joke, *but* I would not suffer myself to be made the *butt* of the company.
Put the *bridle* on my horse that I may attend the *bridal* party.
3. *Blote* that ham, if you wish to keep it sound.
John's eye began to *bloat* from the effect of the blow he received.
There are many *burrows* in the new *borough*.
4. The sailor from *Brest* received a severe wound in the *breast*.
"Be *bolder*," cried the boy, as he sprang upon a huge *boulder*.

V.—Write a composition about THE TONGUE.

Questions on the Grammatical Text.

Parts of Speech.

59. What is Etymology?—60. How many Parts of Speech are there in English?—Name them.—61. What is a Noun?—62. What is an Article?—63. What is an Adjective?—64. What is a Pronoun?—65. What is a Verb?—66. What is a Participle?—67. What is an Adverb?—68. What is a Preposition?—69. What is a Conjunction?—70. What is an Interjection?—How may each of the parts of speech be distinguished?

XVI.

71. What is a Sentence?—72. What is a Proposition?—73. What are the Essential Parts of a sentence?—74. What is the Subject of a sentence?—75. What is the Predicate of a sentence?

XVII.

76. Besides the subject and the predicate, what do sentences frequently contain?—How are these four parts denominated?—77. What is the Object of a sentence?—78. What is the Attribute of a sentence?—79. How is the attribute distinguished?

XVIII.

80. With regard to their meaning, how are sentences divided?—81. What is a Declarative Sentence?—82. An Imperative Sentence?—83. An Interrogative Sentence?—84. An Exclamatory Sentence?

XIX.

85. Besides their classification as to meaning, how are sentences divided?—86. What is a Simple Sentence?

CHAPTER II.—LESSON XXI.—Nouns.

87. A **Noun** is the name of any person, animal, place, or thing, that can be known or mentioned ; as, *James, horse, Toronto, school, water, soul, grammar.*

88. There are two general classes of nouns, the *Common Noun* and the *Proper Noun*.

89. A **Common Noun** is the name of a class of beings or things ; as, *boy, cow, country, mountain, book ; boys, cows, countries, mountains, books.*

90. A **Proper Noun** is the name of a particular individual, or people, or group ; as, *Adam, Canada, the St. Lawrence, the Americans, the Alleghanies.*

91. The first letter of a proper noun should be a *capital*.

I. Common and Proper Nouns.—State orally, or by initials, whether the nouns are proper or common.

- | | | | |
|---------------|----------------|----------------|-------------------|
| 1. Sermon, c. | 2. Vincent, p. | 3. Cæsar, p. | 4. Philosophy, c. |
| Burke, p. | Hospital, c. | Athens, p. | Aristotle, p. |
| Audience, c. | Montreal, p. | Warrior, c. | Academy, c. |
| Hughes, p. | St. Louis, p. | Greece, p. | Lecture, c. |
| Preacher, c. | Professor, c. | Legislator, c. | Socrates, p. |

II. Sentences to be completed.—Where the dash occurs, insert a noun that will complete the sense.—*The Teacher may require the pupils to distinguish between the common and proper nouns.*

LACHINE RAPIDS.

At length, they neared the Lachine Rapids, the *roar* of whose restless waters had been for some *time* previous sounding in their *ears* ; and as the broad wreaths of *foam*, the snow-covered rocks, with the black *waters* boiling and chafing up between them, or eddying round in countless different *currents* and whirlpools, burst upon their *view*, an involuntary exclamation of *admiration* escaped the colonel's *lips*. The scene was indeed grand, sublime in the extreme ; and the lonely wooded *shores* of Caughnawaga opposite, the tiny islets with a solitary pine tree or two growing from their rocky *bosoms*, and standing where they had stood for *ages*, calm, unmoved by the wild tempest of *waters* so fiercely ranging around them, gave fresh *food* to the thoughts, whilst they added increased grandeur to the *scene*.—MRS. LEPROHON (1832—1879).

III. Draw one line under each common noun, and two lines under each proper noun.—NEW YORK is the largest *city* in AMERICA.—LONDON is the largest *city* in the *world*.—PEKIN is the most populous *city* of ASIA.—TOKIO (formerly YEDDO) covers a larger *surface* than any other *city* in the *world*.—The NILE is the largest *river* in AFRICA.—The MISSISSIPPI is the largest *river* in the UNITED STATES.—QUITO is the *capital* of ECUADOR.—NOVA SCOTIA is noted for its coal *mines* and *fisheries*.—ARISTOTLE and SOCRATES were great *philosophers*.

Oral Conjugation.—*Subjunctive present of have, be, love.*

Analysis and Parsing.—Lexicology is the science of words.—Arithmetic is the science of numbers.—Simp. decl. ;—Subj., *Lexicology* (com. n., 3rd p., s. n., n. g.) ;—Pred., *is* (irr. int. v., ind. m., pres. t., 3rd p., s. n.) ;—Att., *science* (abst. n., 3rd p., s. n., n. g.) ;—*words*, (com. n., 3rd p., pl. n., n. g.).....

LESSON XXII.—Nouns.

92. A common name, when used to denote a particular object, becomes proper; as, *the Park, the Gardens, the Terrace.*

93. The common name of an animal or a thing often becomes proper by personification, that is, when the animal or thing is represented as capable of language and action; as, "*The Fox addressed the Crow.*" "*The Oak addressed the Reed.*" "*Fair Peace her olive branch extends.*"

94. When a proper name is used to designate a class of beings or things, it is considered common; as, *A Solomon; three Russians; a Turk; many an Alp; the Cicero of the age.*

I. Proper Nouns.—Indicate whether the proper nouns are the names of persons or places.

- | | | | | | | | |
|------------|---------|------------|-----|-------------|-----|-----------------|---------|
| 1. Quebec, | p. | 2. Clay, | p. | 3. Chaucer, | p. | 4. Maisonneuve, | p. |
| Yorktown, | pl. | Webster, | p. | Napoleon, | p. | St. Francis, | p., pl. |
| Manitoba, | pl. | Liverpool, | pl. | Blucher, | p. | Washington, | p., pl. |
| Selkirk, | p., pl. | Wallace, | p. | Waterloo, | pl. | Edinburgh, | pl. |
| Las Casas, | p. | Napier, | p. | Moscow, | pl. | Hudson, | p., pl. |

II. Sentences to be completed.—Where the dash occurs, insert a noun that will complete the sense.—*The Teacher may require the pupils to distinguish between the common and the proper nouns.*

KING ARTHUR.—THE ROUND TABLE.

After Vortigern, there were two British *kings* who, by their wisdom and *courage*, prevented the Saxons from taking *possession* of Britain for a time. The first was named Amelius Ambrosius, a Roman-Briton; and the second was great King Arthur, about whom so many wonderful *stories* are told. It is said that he had twelve knights at his *court* who were so brave that he could never tell which was the bravest. To displease none he had a round *table* made for them, because he could not decide which deserved to sit at the head of the table at his *feasts*. King Arthur was never beaten in any *battle*; and even when dead, the Britons firmly believed that he had only disappeared for a time, and that he would come back and help them to fight the *Saxons*. King Arthur was buried at Glastonbury Abbey; and after his *death*, the Saxons gained *possession* of all Britain.

III. Underline the proper nouns.—*The Teacher may ask the pupils to indicate the common nouns.*—Seventeen Saxon kings and three Danish kings reigned in *England* before the *Norman Conquest*.—*William the Conqueror, William II., Henry I., and Stephen* were the kings of *England* of the Norman line. They reigned from A.D. 1066 to 1154.—The *French* were the first explorers and settlers of *Canada*. In 1534, *Jacques Cartier* entered the *Gulf of St. Lawrence* and penetrated into *Chaleur Bay*. He erected a cross on the *Gaspé Peninsula*, and took possession of the country in the name of *Francis I.*, king of *France*.—In the ship of humanity, *will* is the rudder and *sentiment* the sails.—James has gone to the *Park*.

Oral Conjugation.—*Subjunctive past of have, be, love.*

Analysis and Parsing.—Orthography treats of letters.—Spelling is the art of expressing words by their proper letters.—Simp. decl.; Subj., *Orthography* (com. n., 3rd p., s. n., n. g.);—Pred., *treats* (reg. int. v., ind. m., pres. t., 3rd p., s. n.);—*letters*, (com. n., 3rd p., pl. n., n. g.).....

LESSON XXIII.—Particular Classes of Nouns.

95. A **Compound Noun** is a name formed of two or more words joined together; as, *silversmith, spoonful, man-of-war, father-in-law.*

96. The particular classes, *collective, concrete, abstract, and participial* nouns are usually included among common nouns.

97. A **Collective Noun** is a name that denotes a collection of many individuals; as, *family, meeting, flock, swarm.*

98. A **Concrete Noun** is the name of a thing that has real existence; as, *sun, air, soul.*

99. An **Abstract Noun** is the name of a quality, an action, or a state of being; as, *goodness, pride, motion, growth, poverty, manhood.*

100. A **Participial Noun** is a kind of abstract noun that retains the form of the participle; as, *reading, triumphing.*

I. Particular Classes of Nouns.—State to what particular class each noun belongs.

- | | | | |
|-----------------|-----------------|----------------|-----------------------|
| 1. Hardness, a. | 2. Painful, cd. | 3. Hero, m. | 4. Sister-in-law, cd. |
| Body, c. | Iniquity, a. | War, m. | Penmanship, a. |
| Society, col. | Singing, part. | Generosity, a. | Humility, a. |
| Soul, c. | Goldsmith, cd. | Writing, part. | Riding, part. |
| Virtue, a. | Glassful, cd. | Moon, c. | Congregation, col. |

II. Sentences to be completed.—Where the dash occurs, insert a noun that will complete the sense.—The Teacher may also require the pupils to distinguish the various classes of nouns.

NAPOLÉON BONAPARTE.

Young Napoleon soon made himself consul of France, and in the end was crowned emperor. He was a man of most extraordinary talents and genius. He saw that the habits and customs of the old government of France were broken to pieces; and he resolved to put a stop to the confusion, and to create order again out of the chaos which had hitherto reigned. He turned the bloodthirsty fury of the nation to foreign conquest. He raised immense armies and led them against the old monarchies of Europe. He overran Austria, Italy, and Spain, and gave new kings to most of the kingdoms he attacked. Bernadotte, a French general, was made king of Sweden; one of Napoleon's brothers was made king of Spain, and another of Westphalia. Having thus disposed of the chief kingdoms of the Continent of Europe, it was determined to conquer England.

III. Underline the proper nouns.—The Teacher may require the pupils to indicate the other classes of nouns.—Henry II., Richard I., John, Henry III., Edward I., Edward II., Edward III., and Richard II., were kings of England known as the Angevins or Plantagenets. They reigned from 1154 to 1399.—Nature (personified) when she sends a new mind into the world, fills it beforehand with a desire for that which she wishes it to know and do. Let us wait and see what is this new creation, of what new organ the great spirit had need when it incarnated this new will. A new Adam in the garden, he is to name all the beasts in the field, all the gods in the sky.

Oral Conjugation.—Imperative of have, be, love.

Analysis and Parsing.—Astronomers cannot count all the stars.—Exhibitions attract a large number of visitors.—Simp. decl.; Subj., Astronomers (com. n., 3rd p., pl. n., m. g.);—Pred., cannot count (reg. tr. v., pot. m., pres. t., 3rd p., pl. n.);—Obj., stars (com. n., 3rd p., pl. n., n. g.).....



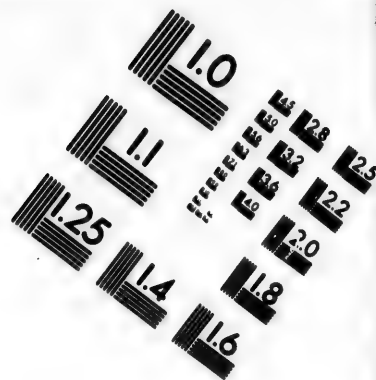
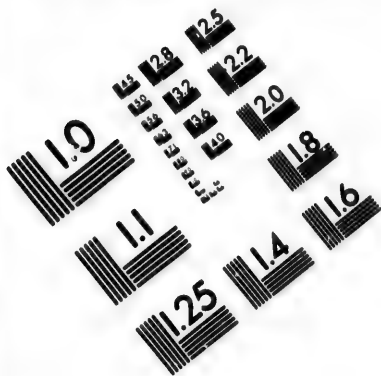
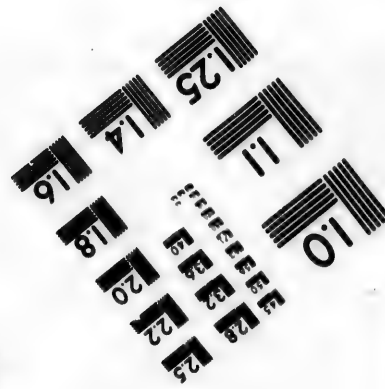
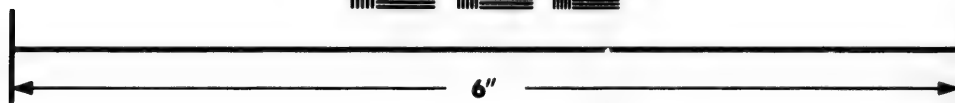
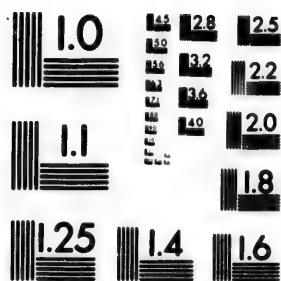


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LESSON XXIV.—Modifications of Nouns.—Persons.

101. Nouns have modifications of four kinds: *Persons, Numbers, Genders, and Cases.*

102. **Persons**, in Grammar, are modifications that distinguish the speaker or writer, the person or thing addressed, and the person or thing spoken of.

103. There are three persons; the *First*, the *Second*, and the *Third*.

104. The **First Person** denotes the speaker or writer; as, "**I, Paul**, said this."

105. The **Second Person** denotes the person or thing addressed; as, "**William**, shut the door."

106. The **Third Person** denotes the person or thing spoken of; as, "**George** is going to school."

I. Proper Nouns.—Tell whether the proper noun is the name of a person, a place, or a group.

1. Azores, *g., pl.* 2. Venice, *pl.* 3. Curran, *p.* 4. Hindoostan, *pl.*
Cortereal, *p.* Indies, *g., pl.* Herodotus, *p.* Vasco de Gama, *p.*
Cambodia, *pl.* Roderic, *p.* Helicon, *pl.* Canaries, *g., pl.*
Virgil, *p.* Galway, *pl.* Homer, *p.* Giant's Cause-
Borgia, *p.* Reeks, *g., pl.* Dublin, *pl.* way, *pl.*

II. Sentences to be completed.—Where the dash occurs, insert a noun that will complete the sense.—*The Teacher may require the pupils to classify the nouns. (Point out the compound nouns.)*

ROBIN HOOD.

It was in Richard's reign that the famous Robin Hood lived. He was said to be the Earl of Huntingdon, who was outlawed, that is, who was declared to be under punishment by law for his wild life. Robin Hood was very merry, although he was outlawed. He and his friends lived in Sherwood Forest, in Nottinghamshire, where they fed upon the deer and game, and robbed all the rich folks who passed through the forest. They dressed in green, carried bows and arrows; and they were so clever at shooting that Robin Hood could split a willow-wand in two at a hundred yards from it. Robin's friends were called his "merry men;" and their names, Little John, Allan-a-Dale, Friar Tuck, and Mutch-the-Miller, are as well known as Robin Hood's own. They never robbed the poor, but gave most of what they got to people in want and distress; so that all the people round Sherwood loved them and defended them against the Sheriff of Nottingham.

III. Write (1) after the nouns of the first person, (2) after those of the second, and (3) after those of the third person.—I, Paul (1), an apostle (1), commend this to all good men (3).—Father (2), where art thou going without thy deacon (3)?—Come gentle Spring (2).—We tell our charities (3), not because we wish to be praised for them, not because we think they have great merit (3), but for our justification (3). It is a capital blunder (3); as we discover when another man (3) recites his charities (3).

Oral Conjugation.—*Infinitive of have, be, love.*

Analysis and Parsing.—Evil communications corrupt good manners.—Perseverance overcomes obstacles.—Simp. decl.;—Subj., communications (com. n., 3rd p., pl. n., n. g.);—Pred., corrupt (reg. tr. v., ind. m., pres. t., 3rd p., pl. n.);—Obj., manners (com. n., 3rd p., pl. n., n. g.);—*Evil*, adj.;—*good*, adj.;.....

Literary Selection for Explanation and Study.

Feathered lyric, warbling high,
Sweetly gaining on the sky,
Op'ning with thy matin lay—
Nature's hymn—the eye of day,
Teach my soul, on early wing,
Thus to soar and thus to sing.

While the bloom of orient light
Gilds thee in thy tuneful flight,
May the Dayspring from on high,
Seen by Faith's religious eye,
Cheer me with His vital ray,
Promise of eternal day !

—*Thomson* (1700—1748).

Oral Statement—Sketch.....

Literary Analysis.

- | | |
|-----------------------|--|
| 1. PERSONAGES. | What is the subject of this selection?— <i>The Morning Lark.</i> |
| TIME AND PLACE. | { When and where must the sight of the lark have inspired the poet to write these lines?— <i>In the early morning when "warbling high."</i> |
| 2. WORDS AND ACTIONS. | { 1. What is the lark said to be doing?— <i>Warbling and flying very high.</i>
2. What does the poet say the lark sings?— <i>"Nature's hymn" at dawn.</i> |
| 3. RESULT. | { What result does the poet reach from his reflections on the soaring of the lark?— <i>He expresses the wish that the Almighty power may cheer him with His vital ray.</i> |
| MORAL. | { What lines convey the moral of this selection?
"Teach my soul, on early wing,
Thus to soar and thus to sing." |

Questions and Suggestions.

1. What is the lark called in the first line?—*Lyric.*
 2. What suggests this name?—*The lyre.*
 3. Why this name?—*To suggest that the music of the lark is as sweet as that of the lyre.*
 - 4.*Is *lyric*, in general use, a noun?—*No: here it is used by poetic license. (Explain.)*
 5. What is *warbling*?—*Singing in a thrilling, quavering, vibratory manner.*
 6. Express "gaining on the sky" differently.—*Flying high.*
 7. Why is the apostrophe used in *op'ning*?—*To take the place of e.*
 8. Why is *e* left out?—*So that the line may have but seven syllables, to agree with the next line.*
 9. What does *matin* mean?—*Morning.*
 10. What is a *lay*?—*It here means a song, or a tune.*
 11. What other name does the poet give to "*matin lay*"?—*Nature's hymn.*
 12. What does the poet say the lark opens with its "*matin lay*"?—*The eye of day.*
 13. When does the "*eye of day*" commence to open?—*At dawn, when the sun approaches the horizon.*
 14. What, then, is the "*eye of day*"?—*The sun.*
 - 15.*What is the name of this figure?—*Metaphor. (Explain.)*
 16. Express the meaning of the last two lines of the first stanza in plain language.—*Teach my soul to rise at dawn to offer up fervent prayers to its Maker.*
 17. What is the *orient*?—*The east.*
 18. What is the "*bloom of orient light*"?—*The rays of the sun.*
 19. Express the 8th line in plainer language.—*Shines on you when you are singing and flying.*
 20. What is meant by *Dayspring*?—*Here it appears to mean our Lord Jesus Christ.*
 21. Why does *Faith's* commence with a capital?—*Because it is personified. (Explain what is meant by personification.)*
 22. What is meant by "*vital ray*"?—*The "promise of eternal day"—the promise of "life everlasting."*
 23. What is the meaning of *eternal* as used here?—*Without end, everlasting.*
-
24. What is the plural of *sky*?—*Skies.*
 25. " " " *day*?—*Days. (Reason.)*
 26. Why does *His* (11th line) begin with a capital?—*Because it is a pronoun referring to the Deity.*
 27. Make a list of the adjectives in the first stanza, and of the nouns in the second.—*Adjectives: Feathered, matin, early. Nouns: Bloom, light, flight, Dayspring, Faith's, eye, ray, promise, day.*

Exercise.—Paraphrase the *Morning Lark*.

Phraseology and Composition.

I.—Make sentences containing historical facts about one of the following persons : *Robert Bruce, George Washington, Isaac Brock, Jacques Cartier.*

1. *Robert Bruce* defeated *Edward III.*, of England, at *Bannockburn*, 1314.
2. *George Washington* was commander-in-chief of the Americans during the Revolutionary War,
3. *Isaac Brock* was killed at the battle of *Queenston Heights*, 1812.
4. *Jacques Cartier* planted the Cross on Canadian soil in 1534.

II.—Put the subject before the verb and the attribute after.

1. *Lying lips* are an abomination to the Lord.
2. *A promise against law or duty* is void in its own nature.
3. *Amendment* is the best sign of repentance.
4. *An evil conscience* is the most unquiet companion.
5. *Civility* is a magnet that attracts all men.
6. *Every day of your life* is a leaf in your history.

III.—Give the reason why the following things are done :—

1. *We masticate our food* to prepare it for swallowing and digestion.
2. *We put wooden or ivory handles on metal tea-pots* because they are poor conductors of heat.
3. *We manure land* to restore fertility, and to adapt the soil to the plants we wish to cultivate.
4. *We sow different crops in rotation* to prevent the soil from becoming impoverished.
5. *We filter water* to remove impurities from it.

Exercise on Homophonous Words.

IV.—1. <i>Cash,</i>	2. <i>Call.</i>	3. <i>Cask.</i>	4. <i>Cast.</i>
Cache,	Caul.	Casque.	Caste.
Calendar,	Capital.	Carat.	Caster.
Calender.	Capitol.	Carrot.	Castor.

Where the dash occurs, insert a suitable word taken from the above list.

1. Place the balance of your *cash* in a *cache*.
Remarkable events are entered in the *calendar*.
Linen manufacturers use a *calender*.
2. *Call* Margaret that she may buy a *caul* for her sister.
Ottawa is the *Capital* of Canada.
The *Capitol* at Washington is a splendid edifice.

Exercise on Homophonous Words.

3. The soldier filled his *casque* from a *cask* of wine.
The gold is ten *carats* fine.
He ate a large *carrot*.
4. John *cast* a stone into the water.
There are no distinctions of *caste* in this country.
Look at the *castor* constructing his dam.
You should have a pepper *caster*.

V.—Write a composition about Snow.

Questions on the Grammatical Text.

XXI.

87. What is a Noun?—88. What general classes of Nouns are there?—
89. What is a Common Noun?—90. What is a Proper Noun?—91. With what
kind of letter should a Proper Noun begin?

XXII.

92. What is said of a *common name* when used to denote a *particular object*?
—Give examples.—93. How else do common names become proper?—Ex-
amples.—94. Are proper names ever considered common?—Examples.

XXIII.

95. What is a Compound Noun?—96. What particular classes are usually in-
cluded among Common Nouns?—97. What is a Collective Noun?—98. A Con-
crete Noun?—99. An Abstract Noun?—100. A Participial Noun?

XXIV.

101. What modification have nouns?—102. What are Persons in Grammar?
—103. How many Persons are there?—Name them.—104. What is the First
Person?—105. The Second Person?—106. The Third Person?



LESSON XXVI.—Numbers of Nouns.

107. Numbers, in grammar, are modifications that distinguish unity and plurality.

108. There are two numbers, the *singular* and the *plural*.

109. The **Singular Number** denotes but one; as, *pen, fox*.

110. The **Plural Number** denotes more than one; as, *pens, foxes*.

111. The plural of nouns is regularly formed by adding *s* to the singular; as, *house, houses*; *book, books*.

112. Nouns ending in *ch* soft, *o* preceded by a consonant¹, *s, sh, x, or z*, form their plural by adding *es* to the singular; as, *match, matches*; *tomato, tomatoes*; *cross, crosses*; *brush, brushes*; *box, boxes*; *waltz, waltzes*.

I. Plural of Nouns.—Write or spell the nouns of this section in the plural number.

1. Palace, <i>Palaces</i> .	2. Miss, <i>Misses</i> .	3. Proprietor, <i>Proprietors</i> .
Castle, <i>Castles</i> .	Coach, <i>Coaches</i> .	Mansion, <i>Mansions</i> .
Virago, <i>Viragoes</i> .	Peach, <i>Peaches</i> .	Portico, <i>Porticoes</i> .
Junto, <i>Juntos</i> .	Sex, <i>Sexes</i> .	Embryo, <i>Embryos</i> .
Tyro, <i>Tyroes</i> .	Quiz, <i>Quizzes</i> .	Punctilio, <i>Punctilios</i> .

II. Omissions to be supplied.—Where the dash occurs, insert a suitable noun. The Teacher may question the pupils on the classes of the nouns in this section, and require them to form the plural of each.

MADCAP HARRY.

Madcap Harry was the wildest *prince* that we read of in English history. He spent all his *time* with a number of low *companions* who went out with him to stop the *people* on the highroads, and to take their *money* from them. They used to dress in *masks*, that *people* might not know who they were; and then they went and dined together at some of the *taverns* in London. On a certain day, one of his *companions* had been taken before Chief-Justice Gascoigne for stealing. The prince came to the court, and demanded the instant release of the *prisoner*. On Gascoigne's refusal to give him up, Prince Henry drew his sword. Gascoigne was a *man* who deemed the dignity of the *law* superior to the dignity of a *prince* who forgot what was due to his *station*, and calmly committed him to the King's Bench. Prince Harry had the good *sense* and good feeling to submit, and when his *father* heard what had passed, he exclaimed: "I am a happy *king*² to have a *judge* so true to his duty, and a happy *father* to have a son who knows how to submit to the *law*."

III. Change the italicized nouns to the plural.—The maid is washing the *dishes*.—The mariners are preparing the *ships*.—Can you unravel the *rebus*?—The optician sold him good *lenses*.—Do not speak of *phizzes* in place of *faces*.—Did you hear the *cuckoos* singing?—Give the *messengers* the *calicoes*.—Did he repair his *losses*?—The *mosses* cannot be good in this part of the country.—They are hunting the *buffaloes*.—Did you see the *patches* of corn.³

Oral Conjugation.—Principal Parts and Participles of *have, be, love*.

Analysis and Parsing.—Forget the faults of others. Remember your own faults.—Sp. imp. sent.;—Subj., *you* (understood);—Pred., *forget*;—Obj., *faults*.

1. Some words ending in *o* preceded by a consonant, add *s* only to form the plural; as, *piano, pianos*; *junto, juntos*.—2. Henry IV.

3. The Teacher may, if he consider it useful, give exercises from the Elementary Course, Teacher's Edition, pp. 17-18.

LESSON XXVII.—Numbers of Nouns.

113. Nouns ending in *y* preceded by a consonant, change *y* into *i*, and add *es* to form the plural; as, *copy*, *copies*.

114. Nouns ending in *y* preceded by a vowel, follow the general rule; as, *key*, *keys*; *boy*, *boys*.

115. The nouns *soliloquy*, *obloquy*, *aliquy*, and *colloquy*, change the *y* into *i* and add *es*; thus, *soliloquies*.

116. The following nouns ending in *f*, change *f* into *v*, and add *es*: *beef*, *calf*, *elf*, *half*, *leaf*, *loaf*, *self*, *sheaf*, *shelf*, *thief*, *wolf*; as, *beeves*, *calves*, *leaves*.

117. The following nouns ending in *fe*, change *f* into *v* before adding *s*, to form the plural: *knife*, *life*, and *wife*; as, *knives*.

118. *Wharf* has *wharfs* or *wharves*. *Staff*, when it means a cane, makes *staves*; in compounds it always makes *staffs*; as, *flagstaff*, *flagstaffs*.

I. Plural of Nouns.—Write or spell the nouns of this section in the plural.

1. Play, <i>Plays</i> .	2. Sheaf, <i>Sheaves</i> .	3. Soliloquy, <i>Soliloquies</i> .
Medley, <i>Medleys</i> .	Colony, <i>Colonies</i> .	Colloquy, <i>Colloquies</i> .
Ally, <i>Allies</i> .	Skiff, <i>Skiffs</i> .	Monarch, <i>Monarchs</i> .
Leaf, <i>Leaves</i> .	Beef, <i>Beeves</i> .	Viceroy, <i>Viceroyes</i> .
Wharf, <i>Wharfs</i> .	Gipsy, <i>Gipsies</i> .	Kerchief, <i>Kerchiefs</i> .

II. Omissions to be supplied.—Where the dash occurs, supply a noun that will complete the sense.—Let the Teacher question the pupils on the formation of the plural of the nouns in this section.

SHADOWS OF THE MIND.

The shadows of the mind are like those of the *body*. In the *morning* of life, they all lie behind us; at *noon*, we trample them under *foot*; and in the *evening*, they stretch long, broad, and deepening before us. Are not, then, the sorrows of *childhood* as dark as those of *age*? Are not the morning shadows of life as deep and broad as those of its *evening*? Yes; but morning shadows soon fade away, while those of evening reach forward into the *night*, and mingle with the coming *darkness*. The life of *man* upon this fair *earth* is made up, for the most part, of little *pains* and little *pleasures*. The great wonder-flowers bloom but once in a *lifetime*.—LONGFELLOW (1807-1882).

III. Change the words in Italics to the plural and make the other necessary changes accordingly.—The miner found *topazes* under the *layers* of *slates*.—The *soldiers* placed the *flags* on the *flagpolls*.—The *missionaries* overcame the *difficulties*.—The *laborers* cut down the *cliffs*.—Take the *relays* from the *batteries*.—The *sailors* put the *sails* on the *skiffs*.—The old man bent the blackthorn *staves*.—The men are engaged in *colloquies*.—The huntsmen shot the *wolves*.¹

Oral Conjugation.—Indicative present and past of *listen*.

Analysis and Parsing.—Where is James?—How is your father?—Sp. int. sent.;—Subj., *James*;—Pred., *is*.

1. The Teacher may refer to the Elementary Course for other exercises. See Teacher's Edition, pp. 19, 24.

LESSON XXVIII.—Irregular Plurals.

110. The following nouns form their plural thus:—

<i>Singular.</i>	<i>Plural.</i>	<i>Singular.</i>	<i>Plural.</i>
Child,	Children.	Mouse,	Mice.
Foot,	Feet.	Ox.	Oxen.
Goose,	Geese.	Tooth,	Teeth.
Man,	Men.	Woman,	Women.

120. *Brother* has *brothers* or *brethren*.121. *Penny* has generally *pence*; it has *pennies* to designate distinct coins.122. *Die*, a stamp for impressing metals, has *dies* in the plural; *die*, a cube for gaming, has *dice*.I. **Numbers.**—Write or spell the words of this section in the singular.—*The books should be closed, and the words dictated.*

1. Pence,	<i>Penny.</i>	2. Boobies,	<i>Booby.</i>	3. Glories,	<i>Glory.</i>
Women,	<i>Woman.</i>	Potatoes,	<i>Potato.</i>	Lasses,	<i>Lass.</i>
Dice,	<i>Die.</i>	Obloquies,	<i>Obloquy.</i>	Rabatos,	<i>Rabato.</i>
Oxen,	<i>Ox.</i>	Foxes,	<i>Fox.</i>	Porticoes,	<i>Portico.</i>
Branches,	<i>Branch.</i>	Toys,	<i>Toy.</i>	Splashes,	<i>Splash.</i>

II. **Omissions to be supplied.**—Where the dash occurs, supply a noun that will complete the sense.—*The Teacher may question on the formation of the plural of the nouns contained in the selection.*

THE BEGINNING OF THE WARS OF THE ROSES.

During the reign of Henry VI., a famous *dispute* arose between Lord Somerset and Lord Warwick, in the Temple Gardens, in London, about which had the best right to be *king*. Henry or Richard Duke of York, who was the great-grandson of King Edward III. Somerset was another *great-grandson* of Edward III., his grandfather being John of Gaunt, and he was a great *favorite* with both Henry and Margaret. He was very hot-tempered; and when he found that Warwick could not agree with him, he hastily plucked a red *rose* from a rose-tree that stood near, and cried out: "Whoever is for *Henry* of Lancaster, let him wear a red rose!" and he stuck it in his *cap* as the badge of the House of Lancaster. Warwick immediately plucked a white rose as the *badge* of the House of York; all the *gentlemen* who followed him did the same; and *rosettes* of red and white *ribbon*, or red and white *paper*, were very soon made, and worn by every body, all over *England*. This was the beginning of the Wars of the *Roses*, in which more *blood* was shed than can easily be reckoned.

III. Write in the plural the words in *Italics*, and make any other necessary changes accordingly.—Give a *few pence* to the beggar.—The *cats* caught the *mice*.—The *rosettes* looked well.—The *coiners* lost the *dies*.—The *gamblers* lost the *dice*.—The *pennies* came from the mint last year.—My dearly beloved *brethren*, listen to your pastor.¹

Oral Conjugation.—*Indicative perfect and pluperfect of read.***Analysis and Parsing.**—What a beautiful sight the rising sun is!—How it rains!—Sp. ex. sent.;—Subj., *sun*;—Pred., *is*;—Att., *sight*.

1. The Teacher may give more exercises. See Elementary Course, Teacher's Edition, p. 25.

LESSON XXIX.—Plural of Compounds.

123. The plural of compound nouns is formed by varying the principal word ; as, *step-son*, *step-sons* ; *eye-tooth*, *eye-teeth* ; *brother-in-law*, *brothers-in-law* ; *court-martial*, *courts-martial* ; *hanger-on*, *hangers-on*.

124. When the terms of a compound differ little in importance, the last only is varied in the plural ; as, *queen-consorts*, *jack-a-lanterns*, *piano-fortes*.

125. The plurals of the compounds *man-servant*, *woman-servant*, *man-buyer*, *man-seller*, *man-child*, are written by a few authors *men-servants*, *women-servants*, *men-buyers*, *men-sellers*, *men-children*. This form is contrary to analogy, and the proper plurals are *man-servants*, *woman-servants*, *man-buyers*, *man-sellers*, *man-children*. The distinctive adjectives *male* and *female* would be less objectionable ; thus, *male servant*, *male servants* ; *female servant*, *female servants* ; *male child*, *male children*.

126. Some foreign names consisting of distinct words, are, in English, joined by the hyphen, and made plural by adding *s* or *es* at the end ; as, *Ave-Marias*, *Te-Deums*, *camera-obscuras*, *tête-a-têtes*, *hocus-pocuses*.

127. Compounds ending in *ful* form the plural by adding *s* ; as, *spoonful*, *spoonfuls*.

I. Plurals of Compounds.—Write or spell the nouns of this section in the plural.

- | | |
|---|---|
| 1. Sister-in-law, <i>Sisters-in-law</i> . | 2. Knight-errant, <i>Knights-errant</i> . |
| Flesh-wound, <i>Flesh-wounds</i> . | Fisherman, <i>Fishermen</i> . |
| Wayside, <i>Waysides</i> . | Flesh-fly, <i>Flesh-flies</i> . |
| Man-buyer, <i>Man-buyers</i> . | Flesh-brush, <i>Flesh-brushes</i> . |
| Fleur-de-lis, <i>Fleurs-de-lis</i> . | Man-trap, <i>Man-traps</i> . |
| Man-hater, <i>Man-haters</i> . | Bucketful, <i>Bucketfuls</i> . |
| Flesh-pot, <i>Flesh-pots</i> . | Queen-consort, <i>Queen-consorts</i> . |

II. Omissions to be supplied.—Where the dash occurs, supply a suitable noun.—*Question on the formation of the plurals.*

EDUCATION OF THE YOUNG SPARTANS.

In Sparta, children were accustomed to remain alone, and to walk in the dark, so as to habituate them to fear *nothing*. They were also taught to be neither particular nor delicate about their *food* ; to never give way to bad *humor*, bawling, tears, or *passion* ; to walk barefoot, and to sleep on the hard *ground* ; to wear the same *clothes* in *winter* and in *summer*, in order to inure them to *heat* and *cold*. At the age of seven *years*, they were placed under the direction of able and severe *teachers*. Their education was, properly speaking, only an apprenticeship to *obedience*. Lycurgus fully understood that the proper way to have *citizens* submissive to the *law*, is to teach children, from their *infancy*, to be perfectly submissive to their *masters*.

III. Copy this exercise, changing the nouns in Italics to the plural.—The *fathers-in-law* went out with the *sons-in-law*.—The *male singers* and the *female singers* have gone to the choir.—They were saying *Ave-Marias*.¹

Oral Conjugation.—Indicative future and future perfect of *sing*.

Analysis and Parsing.—James wrote the letter.—Mary Ann answered the letter.—Sp. decl. sent.;—Subj., *James*;—Pred., *wrote*;—Obj., *letter*.

1. The Teacher can easily extend this exercise.

LESSON XXX.

Literary Selection for Explanation and Study.

CHRISTMAS.

Of all the old festivals, that of Christmas awakens the strongest and most heartfelt associations. There is a tone of solemn and sacred feeling that blends with our conviviality, and lifts the spirits to a state of hallowed and elevated enjoyment. The services of the Church about this season, are extremely tender and inspiring. They dwell on the beautiful story of the origin of our faith, and the pastoral scenes that accompanied its announcement. They gradually increase in fervor and pathos during the season of Advent, until they break forth in full jubilee on the morning that brought peace and good-will to men. I do not know a grander effect of music on the moral feelings, than to hear the full choir and the pealing organ performing a Christmas anthem in a cathedral, and filling every part of the vast pile with triumphant harmony.

It is a beautiful arrangement, also, derived from days of yore, that this festival, which commemorates the announcement of the religion of peace and love, has been the season for gathering together of family connections, and drawing closer again those bands of kindred hearts, which the cares and pleasures and sorrows of the world are continually operating to cast loose: of calling back the children of a family, who have launched forth in life, and wandered widely asunder, once more to assemble about the paternal hearth, that rallying-place of the affections, there to grow young and loving again among the endearing mementos of childhood.—*Washington Irving* (1783-1859).

Oral Statement—Sketch.....

Literary Analysis.

1. PERSONAGES

Of what does this selection treat?—*Of Christmas and its religious ceremonies and family gatherings.*

TIME AND PLACE.

When and where do these festivities take place?—*On the festival of Christmas, which occurs on the 25th of December. The author refers to the ceremonies of Cathedral Churches particularly. The social gatherings take place around the family board.*

Literary Analysis.

2. WORDS AND
ACTIONS.

1. What feeling does the festival of Christmas cause to arise in all Christian hearts?—*A solemn and sacred feeling that blends with our conviviality, and elevates the spirits to holy enjoyment.*
2. What is remarkable in the ceremonies of the Church at this season?—*They are extremely tender and inspiring.*
3. On what do the ceremonies dwell?—*On the history of the origin of our faith, and the pastoral scenes that accompanied its announcement.*
4. What time is set aside by the Church in preparation for Christmas?—*Advent.*
5. What effect has a Christmas anthem on a Christian?—*A soul-inspiring effect on the moral feelings.*
6. What beautiful arrangement is referred to in the second paragraph?—*Gathering together the children and family connections around the paternal hearth, "there to grow young and loving again among the endearing mementos of childhood."*

3. RESULT.

What do the religious ceremonies and the family gatherings of Christmas cause to spring up?—*They awaken the piety instilled into the soul by a pious mother in early years, and they draw closer the ties of kindred hearts by assembling at the paternal hearth, "that rallying-place of the affections."*

MORAL.

What practical lesson should be drawn from this sketch?—*An ever-increasing love for that grand old festival of Christmas; fidelity in assisting at divine service, in receiving the Blessed Eucharist, and in renewing family relations, either in person or by letter, on that day.*

Questions and Suggestions.

1. From what words is *Christmas* formed?—*From Christ and Mass.*
2. What is meant by *festivals*?—*As used here, the meaning is anniversary days of joy.*
3. What is the meaning of *associations* in this place?—*Connections of persons and things—thoughts of the family, old friends, the paternal homestead, festivities both religious and social.....*

Questions and Suggestions

4. Use an equivalent for (1) *sacred*, (2) *blends*.—(1) *Holy*, (2) *mixes*.
5. What is meant by *conviviality*?—*The good humor and mirth indulged in on festive occasions.*
6. What is meant by *spirits* as used here?—*Any remarkable manifestation of life or energy; enthusiasm.*
7. Use an equivalent for *hallowed*, for *elevated*.—*Holy, high.*
8. Give some synonyms of *enjoyment*.—*Pleasure, satisfaction, gratification, happiness.*
9. What are "the services of the Church"?—*The offices of devotion, with their appropriate rites, performed in Church.*
10. What is the meaning of *season* in this place (5th line)?—*The time about Christmas, i.e., Advent, in preparation for the festival, and the continuation of the joyful ceremonies till twelfth-day, or the Epiphany.*
11. What is the more generally accepted meaning of *season*?—*One of the four divisions of the year; as, Summer:—a suitable or convenient time to do a thing; as, "Do it in season."—"You have done it out of season."*
12. What is meant by *inspiring* in this place?—*Communication of good sentiments.*
13. In the fourth sentence, what does *they* represent?—*Services.*
14. Use some words that would convey nearly the same meaning as *dwell* in the 6th line.—*Refer, treat, relate.*
15. What is a *story*?—*A narration or recital of that which has occurred.*
16. What is the meaning of *origin*?—*The beginning of anything.*
17. What is *faith* as used here?—*The whole Christian code of belief.*
18. What is the meaning of *pastoral*?—*Relating to shepherds.*
19. What is the meaning of *scene* in this place?—*The place, time, and circumstances of the birth of our Lord Jesus Christ.*
20. Why is the term "pastoral scenes" used in this connection?—*Because our Lord was born in a stable or grotto in which shepherds often took shelter with their flocks; also, the angels announced to shepherds the birth of our Lord, and these humble people were the first to visit the divine Infant.*
21. What is meant by *gradually*?—*Step by step, by degrees.*
22. Use an equivalent for *increase*.—*Grow.*
23. What does *fervor* mean here?—*Warm or animated zeal, and earnestness in religious feeling or worship; intensity of feeling.*
24. What is the meaning of *pathos* as used here?—*That which awakens tender emotions; warmth of feeling.*
25. What is *Advent*?—*A time of prayer and penance, including four Sundays, established by the Church, to prepare for the feast of Christmas.*
26. What other meaning is given to the word *advent*?—*A coming, approach; visitation;—the first or the second coming of Christ.*
27. Use an equivalent for *break* (10th line).—*Burst.*
28. Explain what is meant by *jubilee* in this place.—*Joyfulness, exultation.*
29. Give other meanings for *jubilee*.—*A plenary indulgence, under certain conditions, accorded by our holy Father the Pope every twenty-fifth year, and on particular occasions.... Silver Jubilee.... Golden Jubilee.....*
30. Express differently "on the morning that brought peace and goodwill to men."—*On Christmas morning.*

31. What is meant by "moral feelings"?—*Feelings that inspire us with the sense of right or wrong.*
 32. What is a *Choir*?—*An organized company of singers in a church; also, that part of the church in which they sing.*
 33. Give a word conveying nearly the same meaning as *pealing*.—*Sounding.*
 34. What is an *Anthem* or *Antiphon*?—*According to its present acceptation, it signifies a selection of words or verses prefixed to and following a psalm or psalms, to express in brief the mystery which the Church is contemplating in that part of her office.—As used in the text, the author seems to mean a Christmas hymn, such as "Adeste."*
 35. What is a *Cathedral*?—*The principal church in a diocese and containing the bishop's official chair or throne.*
 36. For what is "vast pile" used?—*For Cathedral.*
 37. What is the meaning of *triumphant*?—*Expressive of joy.*
 38. What is meant by *harmony* in this place?—*Sounds which are melodious—agreeable, musical.*
 39. Use a better word than *arrangement*.—*Custom.*
 40. Use another word for *yore*.—*Old.*
 41. Tell what is meant by *commemorate*.—*To celebrate with honor and solemnity.*
 42. What is the meaning of *announcement*?—*Making known.*
 43. What religion is "the religion of peace and love"?—*The Christian religion.*
 44. What are "family connections"?—*Relatives either by blood or through marriage.*
 45. What are the "bands of kindred hearts"?—*The affectionate ties that unite relatives.*
 46. What are the cares, pleasures, and sorrows of the world continually trying to loosen?—*Family connections.*
 47. Express differently "who have launched forth in life."—*Who have left the paternal roof to make a living for themselves.*
 48. What does "wandered widely asunder" express?—*The wide-scattering of children of the same family.*
 49. What is meant by *assemble*?—*To come together.*
 50. For what is "paternal hearth" used?—*The parents' house (A figure, Metonymy.—Explain.)*
 51. What is the "paternal hearth" called?—*That "rallying-place of the affections." (Metonymy.)*
 52. What are the "endearing mementos of childhood"?.....
 53. Use other words for *mementos*.—*Remembrances, souvenirs.*
 54. Tell the difference between *among* and *between*.
-
55. Give the rules for forming the plural of (1) *day* (16th l.), (2) *family* (19th l.).—(Is *family* a noun here?) (3) *children*, (4) *family* (23rd l.), (5) *life* (23rd l.) (Is the plural ever used in the sense in which the word is employed here?) (6) *mementos*. (Has *childhood* a plural?).
 56. Name the nouns in the last sentence of the first paragraph.—*Effect, music, feelings, choir, organ, anthem, cathedral, part, pile, harmony.*
 - 57* Would the omission of the word *of* improve the construction of the 19th line?—*Its omission would harmonize with the construction of the other phrases, and would show gathering more clearly to be a participle.*

Phraseology and Composition.

I.—Make sentences containing historical facts about each of the following persons: *Edward the Confessor, Champlain, Nelson, Wellington.*

1. *Edward the Confessor* was noted for his goodness.
2. *Champlain* founded Quebec in 1608.
3. *Nelson* defeated the combined French and Spanish fleets at *Trafalgar* in 1805.
4. *Wellington* defeated Napoleon at *Waterloo* in 1815.

II.—Give the meaning of the following proverbs:—

1. *Better to wear out shoes than sheets.*
It is better to be employed at our work than to be lying in bed.
2. *Between two stools we come to the ground.*
By irresolution in our choice between two objects, we are exposed to lose both.
3. *Empty vessels make most sound.*
Those who have the least knowledge, are generally those who talk the most.

III.—State what the following are: *Opium, vegetable dyes, chocolate, cotton, wool.*

1. *Opium* is a production obtained from the seed of the poppy.
2. *Vegetable dyes* are the various colors derived from the secretions of plants.
3. *Chocolate* is a cake made from the cocoa-nut.
4. *Cotton* is a sort of vegetable wool produced by the cotton shrub.
5. *Wool* is a kind of soft hair produced by various animals.

Exercise on Homophonous Words.

IV.—1. Cede.	2. Cere.	3. Censor.	4. Char.
Seed.	Sear.	Censer.	Chair.
Ceder.	Seer.	Cession.	Chagrin.
Cedar.	Sere.	Session.	Shagreen.

Where the dash occurs, insert a suitable word taken from the above list.

1. James, *cede* your share of the *seed* to that poor man.
A *ceder* is a person that *cedes* or yields.
Cedar is very durable.

Exercise on Homophonous Words.

2. Throw away that *sere* leaf, and *cere* the top of the bottle.
Don't *sear* the clothes of that aged *seer*.
3. The *ensor* having caught hold of a *censer*, offered sacrifice to an idol.
During a recent *session*, the English Privy Council decided that the Disputed Territory belongs to Ontario.
The government made *cession* of the Island to the Company.
4. The *char*-woman fell from a *chair* and blackened her eye.
He could not conceal the *chagrin* his defeat caused him.
The book is covered with *shagreen*.

V.—Write a composition on CHRISTMAS.

Questions on the Grammatical Text.

XXVI.

107. What are Numbers in Grammar?—108. How many numbers have nouns?—109. What does the Singular Number denote?—110. What does the Plural Number denote?—111. What is the general rule for forming the plural of nouns?—112. What nouns form their plural by adding *es* to the singular?

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113. How is the plural of nouns that end in *y* preceded by a consonant, formed?—114. Of nouns ending in *y* preceded by a vowel?—115. Name some nouns ending in *y*, that do not follow the last rule.—116. How do nouns ending in *f* form their plural?—117. Those ending in *fe*?—118. What is the plural of *wharf*?—What observation is made on *staff*?

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119. What is the plural of *child*?...*foot*?.....—120. Of *brother*?—121. Of *penny*?—122. Of *die*?

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123. How is the plural of compound nouns formed?—124. When the terms of a compound differ little in importance, how is the plural formed?—125. What is the proper plural of *man-servant*?...*woman-servant*?.....—126. How do some foreign names consisting of distinct words form their plural?—127. How is the plural of compounds ending in *ful*, formed?



LESSON XXXI.—Numbers of Nouns.

128. Some nouns are not used in the plural ; such are :—

1. The names of *metals* considered as such ; as, *iron, lead, tin.*
2. The names of *virtues, vices* ; as, *patience, pride.*
3. The names of *qualities, states of being* ; as, *hardness, childhood.*
4. The names of *sciences, arts* ; as, *surgery, music.*
5. The names of *materials* usually considered in bulk, when the kinds are not referred to ; as, *tallow, beer, wheat, flour, coffee.*¹

129. Thus, the names of *fishes* are used in the singular, when we refer to the bulk ; as, *twenty barrels of mackerel.* When we refer to the number, they should have the plural sign ; as, *two carps, many trouts.*

I. Numbers of Nouns.—Write or spell the singular of the nouns of this section.

- | | | | |
|---------------|-------------------|-------------|----------------|
| 1. Fishes, | <i>Fish.</i> | 3. Valleys, | <i>Valley.</i> |
| Coachfuls, | <i>Coachful.</i> | Streets, | <i>Street.</i> |
| Geese, | <i>Goose.</i> | Cargoes, | <i>Cargo.</i> |
| Teeth, | <i>Tooth.</i> | Soloes, | <i>Solo.</i> |
| 2. Fishermen, | <i>Fisherman.</i> | 4. Misses, | <i>Miss.</i> |
| Lynxes, | <i>Lynx.</i> | Ruffs, | <i>Ruff.</i> |
| Journeys, | <i>Journey.</i> | Armies, | <i>Army.</i> |
| Leashes, | <i>Leash.</i> | Staffs, | <i>Staff.</i> |

II. Omissions to be supplied.—Where the dash occurs, insert a suitable noun.—Question on the plurals.

THE LANCASTRIANS AND THE YORKISTS.

The Wars of the *Roses* took place between the Lancastrians and the Yorkists. The Lancastrians and Yorkists were both descendants of the *Angevins* or Plantagenets. The Wars of the *Roses* lasted from 1455 to 1485, and ended in favor of Henry VII., the first *Tudor*. The Lancastrian kings were *Henries IV., V., and VI.* They reigned from 1399 to 1461. The Yorkist kings were *Edwards IV. and V., and Richard III.* They reigned from 1461 to 1485.

III. Write the nouns in *Italics* in the plural, and make the other necessary changes accordingly.—*Iron, lead, and tin* are *metals*.—Did you catch any *fishes*?—Did you ever practice *surgery*? (does not admit of the pl.)—They sang *Te-Deums* and *Laudates*.—Have you a variety of *coffees*?—Buy the *mouse-traps* at the hardware store.—They are for *court-yards*.—He sent off the smoke in *whiffs*.—Have you *quartos* among your books?—Did you see the *dwarfs*?—Button your *cuffs*.—Tune the *piano-fortes*.—The artist has touched up the *reliefs*.—The cats killed the *dormice*.—The gentleman has visited his *foster-children*.—He plucked a *kite's-foot* (no plural) from the *parterre*.

Oral Conjugation.—Potential present and past of *sing.*

Analysis and Parsing.—Lakes are large bodies of water.—Oceans are large bodies of water.—Sp. decl. sent.;—Subj., *Lakes* (c. n., 3rd p., pl. n., n. g.);—Pred., *are* (irreg. int. v., ind. m., pres. t., 3rd p., pl. n.);—Att., *bodies* (c. n. [concrete], 3rd p., pl. n., n. g.);—*large*, adj.;—*of*, prep.;—*water*, c. n., 3rd p., sing. n., n. g.

1. In some constructions, such words as *tea, ale, coffee*, etc., may be used in the plural ; as, "*How many kinds of teas have you?*"—"Show me your *ales*."—"I have not seen your *coffees*."

LESSON XXXII.—Numbers of Nouns.

180. Some nouns are not used in the singular; such are:—

1. Things double or plural in meaning and form; as,

Aborigines.	Bowels.	Eaves.	Nones.	Snuffers.
Annals.	Breeches.	Embers.	Obsequies.	Spectacles.
Antipodes.	Calends.	Forceps.	Pincers.	Teens.
Archives.	Chops.	Goggles.	Pliers.	Trowsers.
Ashes.	Clothes.	Ides.	Scissors.	Tweezers.
Assets.	Compasses.	Matins.	Shears.	Vespers.
Billiards.	Dregs.	Nippers.	Skittles.	Victuals.

2. Names derived from other parts of speech, chiefly adjectives; as,

Betters.	Filings.	Measles.	Riches.	Sweepings.
Bitters.	Goods.	Movables.	Statistics.	Thanks.
Commons.	Hustings.	Mumps.	Stays.	Tidings.
Credentials.	Leavings.	Nuptials.	Sundries.	Wages.

NOTE.—The names of sciences ending in *ics*; as, *mathematics*, *mechanics*, *metaphysics*, *optics*, etc., are, with respect to their form, nouns in the plural number. Previously to the present century, they were construed with a verb or a pronoun in the plural; but it is now generally considered preferable to treat them as singular.—WEBSTER.

3. A few compounds and foreign terms; as,

Backstairs.	Credenda.	Headquarters.	Literati.	Spatterdashes.
Belles-lettres.	Firearms.	Hotcockles.	Regalia.	Self-affairs.

I. Numbers of Nouns.—Where the dash occurs, supply a suitable noun from the list No. 1.

- | | | |
|------------------------------|---------------------------------|------------------------------|
| 1. True <i>annals</i> . | 2. A pair of <i>compasses</i> . | 3. A pan of <i>ashes</i> . |
| Complete <i>archives</i> . | Mutton <i>chops</i> . | Chant <i>vespers</i> . |
| Total <i>assets</i> . | A suit of <i>clothes</i> . | Palatable <i>victuals</i> . |
| Game of <i>billiards</i> . | Number five <i>spectacles</i> . | Enter his <i>teens</i> . |
| Pains in the <i>bowels</i> . | Funeral <i>obsequies</i> . | Clean out the <i>dregs</i> . |

II. Sentences to be completed.—Supply a suitable word from list No. 2 and Note.

1. The steward poured out the *bitters*.—Give place to your *bettors*.—Did you show your *credentials*?—James is studying *ethics*.—Henry was elected to the *commons*.

2. Where will the cutler put the *filings*?—The orator spoke from the *hustings*.—I like to study *mathematics*.—The merchant sold the *goods*.—That woman is reading the *statistics*.

3. *Mechanics* is a branch of *mathematics*.—The child is sick with the *mumps*.—The young couple have celebrated their *nuptials*.—*Optics* treats of vision.—The student has commenced *metaphysics*.

4. Did you hear the glad *tidings*?—The girl is mending her *stays*.—You will find it in the *sweepings*.—The *wages* were paid yesterday.—Return *thanks* to God.

III. Copy the sentences of this section, drawing one line under the nouns that are the names of sciences.—Do you know the meaning of *hydraulics*? No; but I know the meaning of *mathematics*.—The monks are reciting *matins* while the student is pouring over *hydrostatics*.—What is *acoustics*?—The *literati* are reviewing the new volume on *physics*.—I do not like *statics* as well as *belles-lettres*.—The soldier prefers *firearms* to *didactics*.

Oral Conjugation.—Potential perfect and pluperfect of study.

Analysis and Parsing.—The science of measurable quantities is *mathematics*.—The science of morals is *ethics*.—Sp. decl. sent.;—Subj. *Science*;—Pred., *is*;—Att., *mathematics*.

LESSON XXXIII.—Numbers of Nouns.

181. Some nouns are alike in both numbers ; such are :—

1. *Deer, grouse, hose, neat, sheep, swine, vermin, rest, (i. e., the others, the remainder,)* which are usually plural, although singular in form. They are singular, only when limited by a definitive word expressing unity ; as, *a sheep, one deer, this deer. Cattle and pulse* are always plural.

2. *Summons, gallows, series, superficies, corps* (pronounced when singular *core*, when plural *cores*), which are singular. *Alms, bellows, news, odds, species, means* (a method, a way), are most frequently singular ; as, "*Good news has arrived.*"—"A *species.*"—"This *means* is practicable."

182. Of foreign names, a number form the plural like English words by adding *s* or *es* ; as, *dogma, dogmas ; compendium, compendiums ; prospectus, prospectuses ; metropolis, metropolises ; index, indexes ; hexagon, hexagons.*

183. Other foreign nouns preserve their original plural ; as, *minutia, minutiae ; erratum, errata ; radius, radii ; axis, axes ; phalanx, phalanges ; phenomenon, phenomena.*

I. Numbers of Nouns.—Where the dash occurs, insert a suitable noun taken from the lists above.

1. Good news.

The sparrow *species*.

The best *means*.

A generous *alms*.

2. A large *bellows*.

Twenty *deer*.

Two flocks of *sheep*.

A herd of *swine*.

3. Two pair of *hose*.

A flight of *grouse*.

A regular *hexagon*.

A comprehensive *index*.

4. A *compendium* of history.

The *radius* of a circle.

The *axis* of the earth.

Herds of *cattle*.

II. Omissions to be supplied.—Where the dash occurs, supply a suitable noun.

THE EVIL EFFECTS OF REBREATHING.

The evil effect of rebreathing the *air*, cannot be over-estimated. We take back into our *bodies* that which has just been rejected. The blood thereupon leaves the *lungs*, bearing, not invigorating oxygen, but refuse matter to obstruct the whole *system*. We soon feel the *effects*. The muscles become inactive. The *blood* stagnates. The *heart* acts slowly. The *food* is indigested. The *brain* is clogged. Instances of fatal results are only too frequent. The constant breathing of even the slightly impure air in our *houses*, cannot but tend to undermine the *health*. The blood is not purified, and is thus in a *condition* to receive the seeds of *disease* at any time. The system uninspired by the energizing *oxygen* is sensitive to *cold*. The pale *cheek*, the lusterless *eye*, the languid *step*, speak but too plainly of oxygen starvation. In such a soil, *catarrh*, *scrofula*, and consumption run riot.—J. D. STEELE.

III. Write the italicized nouns in the singular, and make the other necessary changes accordingly.—The Pope has defined a *dogma*.—Give me the *prospectus* of the school.—What a wonderful *phenomenon* !—Is there an *erratum* to the book ?—The angler visited the *valley*, the *meadow*, the *forest*, and the best fishing *haunt*.

Oral Conjugation.—Subjunctive of *write*.

Analysis and Parsing.—Give the beggar an *alms*.—Describe a *hexagon*.—Sp. imp. sent. ;—Subj., *you* (understood) ;—Pred., *give* ;—Obj., *alms*.

LESSON XXXIV.—Numbers of Nouns

134. Proper nouns generally form the plural by the addition of *s* or *es*, after the manner of common nouns of the same terminations ; as, *the Carolinas* ; *the Jameses* ; *the two Sicilies* ; *the Platoes*.

135. *India* has *Indies* in the plural.

136. When a name and title are to be used together in a plural sense, the name alone is pluralized, if the persons are of the same name ; as, *the two Doctor Russells* ; the title only is pluralized if the persons are of different name ; as, *the Lords Howard and Russell* ; *Messrs. Lambert & North* ; *the Knights-Templars* ; *Masters Thomas and John Kelly*.

137. When words usually belonging to other parts of speech, become nouns, they should form the plural like common nouns of the same endings ; as, *three-fourths* ; *his yeses and noes*.

138. When letters and other characters require the plural, they form it by taking an apostrophe and *s* ; as, *two a's* ; *four g's* ; *the x's*. Otherwise, the characters are liable to be misunderstood ; thus, "*Stroke the t's*" is very different from "*Stroke the ts*."

I. Plural of Proper Nouns.—Write or spell the plural of the nouns of this section.

1. James, <i>Jameses</i> .	2. Juliana, <i>Julianas</i> .	3. Louisa, <i>Louisas</i> .
John, <i>Johns</i> .	Horatio, <i>Horatios</i> .	Sicily, <i>Sicilies</i> .
Henry, <i>Henries</i> .	Felix, <i>Felices</i> .	Carolina, <i>Carolinas</i> .
Mary, <i>Maries</i> .	Bruno, <i>Brunoes</i> .	Cæsar, <i>Cæsars</i> .
Plato, <i>Platoes</i> .	Baldwin, <i>Baldwins</i> .	Fanny, <i>Fannies</i> .
India, <i>Indies</i> .	Kelly, <i>Kellies</i> .	Patrick, <i>Patrick's</i> .

II. Omissions to be supplied.—Where the dash occurs, supply the suitable proper name, either in the singular or the plural number, according to the sense.

SOVEREIGNS OF ENGLAND.

Among the kings of England since the Norman Conquest, there were four *Williams*, one *Stephen*, eight *Henries*, three *Richards*, one *John*, six *Edwards*, two *Jameses*, two *Charleses*, and four *Georges*. The queens were two *Maries*, one *Elizabeth*, one *Ann*, and the present sovereign, Queen *Victoria*. The names of the races of sovereigns are the *Normans*, the *Angevins*, the *Lancastrians*, the *Yorkists*, the *Tudors*, the *Stuarts*, and the *Hanoverians*. The *Britons*, the *Romans*, the *Saxons*, and the *Danes* preceded the *Normans*.

III. Change the nouns in *Italics* to the plural, and make the other necessary changes accordingly.—She visited the Miss *Hamel's*.—He has gone to see the Mr. *Sadlier's*.—They visited the Master *Kellie's*.—Did you call upon the Dr. *Russell's*?—*Yeses* and *noes* are not satisfactory answers in school.—Did you see the *knights-templars*?—Cross the *t's*, and make the *x's* plainer.—The *g's* should be more distinct.—The *haves* might be struck out.—The *Carolinas* went republican.—Winter is pleasant in the *Sicilies*.

Oral Conjugation.—*Imperative of command*.

Analysis and Parsing.—The stars are the diamonds of the firmament.—The saints are the stars of heaven.—Sp. decl. sent.;—Subj., *stars*;—Pred., *are*;—Att., *diamonds*.

LESSON XXXV.

Literary Selection for Explanation and Study.

THE MONTH OF MARY.

Green are the leaves, and sweet the flowers,
 And rich the hues of May ;
 We see them in the garden round,
 And market-paniers gay ;
 5 And e'en among our streets, and lanes,
 And alleys, we descry,
 By fitful gleams, the fair sunshine,
 The blue transparent sky.

Green is the grass, but wait awhile,
 'Twill grow, and then will wither ;
 10 The flowerets, brightly as they smile,
 Shall perish altogether ;
 The merry sun, you sure would say,
 It ne'er could set in gloom ;
 15 But earth's best joys have all an end,
 And sin, a heavy doom.

The green green grass, the glittering grove,
 The heaven's majestic dome,
 They image forth a tenderer bower,
 20 A more refulgent home ;
 They tell us of that Paradise
 Of everlasting rest,
 And that high Tree, all flowers and fruit,
 The sweetest, yet the best.

25 O Mary, pure and beautiful,
 Thou art the Queen of May ;
 Our garlands wear about thy hair,
 And they will ne'er decay

—Newman (1801-)

Oral Statement—Sketch.....

Literary Analysis.

1. PERSONAGES.

Who is the person referred to in this selection?
—*The Most Blessed Virgin Mary, and the month dedicated to her honor by holy Church.*

TIME AND PLACE.

When and where is the Month of Mary celebrated?—*During the month of May, throughout the Catholic world.*

2. WORDS AND ACTIONS.

1. How does the first stanza describe May?—*It refers to the green leaves, the sweet flowers, the delightful hues, and the gleamy sunshine of beautiful May.*
2. To what does the second stanza refer?—*It reminds that all the beauties of May fade away.*
3. What does the third stanza suggest?—*That all the beauties of May are only a faint reflection of the beauties of Heaven.*

3. RESULT.

What result does the writer come to after his reflections on May?—*That Mary is the Queen of May, and that when she takes charge of our garlands (prayers and other offerings) they are heard by God.*

MORAL.

What moral may be drawn from these beautiful lines?—*That*
"earth's best joys have all an end,
And sin, a heavy doom."

Questions and Suggestions.

1. What month of the year is specially dedicated by holy Church to the honor of the Most Blessed Virgin?—*The month of May.*
2. Where did this devotion originate?—*In Italy.*
3. Use an equivalent for hues.—*Colors.*
4. What is a *panier*?—*A wicker-basket used for carrying fruit and flowers to market.—Originally a bread-basket. (This word is more commonly written pannier.)*
5. Why not say "*gay market-paniers*"?—*Gay is put at the end of the verse to rhyme with May (2nd line).*
6. For what is *e'en* used?—*For even.*
- 7.*What name is given to this elision of a letter?—*Syncope.*
8. What are *alleys*?—*Narrow passages or lanes in towns.*
9. Use equivalents for *des.ry.*—*See, perceive, notice.*
10. What is meant by "*fitful gleams*"?—*Irregularly variable gleams.*
11. For what is *'twill* used (10th l.)?—*For it will.*
- 12*.What name is given to the leaving out of a letter at the beginning of a word?—*Apocope. (Explain.)*

Questions and Suggestions.

13. What is the reducing of two syllables to one called?—*Synæresis*. (Explain.)
 14. What is a *floweret*?—*A small flower*.
 15. Do the flowers smile?—*No; but they look so beautiful, and give the beholder such pleasure, they are often spoken of as smiling.*
 16. What figure is contained in this line (11th)?—*Metaphor*. (Explain.)
 17. Why is the sun called *merry*?—*Because it makes all nature cheerful and gay.*
 18. For what is *ne'er* used?—*For never*. (Repeat 7th question.)
 19. What is meant by "earth's best joys"?—*The greatest pleasures people enjoy on earth.*
 20. What name is given to this figure?—*Metonymy*. (Explain.)
 21. What is meant by "sin, a heavy doom"?—*The sinner suffers severe chastisements in this world, or if he does not repent, eternal torments in the next.*
 22. Is this figure the same as the former?—*Yes*. (Explain.)
 23. What is a *grove*?—*A group of trees smaller than a forest.*
 24. What is "the heaven's majestic dome"?—*The sky.*
 25. What figure is this?—*Metaphor*. (Explain.)
 26. What "image forth a tenderer bower"?—*Green grass, glittering grove, heaven's celestial dome.*
 27. What is a *bower*?—*A sheltered or covered place in a garden; an arbor; a cottage.*
 28. Is *bower* used here in its literal sense?—*No: it is used figuratively for the beauty of Heaven.*
 29. What figure is this?—*Metaphor*. (Explain.)
 30. What does *refulgent* mean?—*Radiant, brilliant.*
 31. What is "more refulgent home" referred to?—*Heaven*. (Metaphor again. Explain.)
 32. Is this mentioned in the stanza?—*Yes: in the next and the remaining lines of the stanza.*
 33. What is *Paradise*?—*As used here, it means Heaven*. (Give other meanings for *Paradise*.)
 34. What is meant by "everlasting rest"?—*It suggests that the joys of Paradise will last for eternity.*
 35. What does the author mean by "that high Tree"?—*Most likely he means the Blessed Virgin.*
 36. What does the last stanza contain?—*An address to the "Queen of May."*
 37. What name is given to an address of this kind?—*Apostrophe*. (Explain.)
-
38. What is the singular of *leaves*?—*Leaf*. (116)
 39. " " " *alleys*?—*Alley*. (114)
 40. " " plural of *sky*?—*Skies*. (113)
 41. Why is not *fruits* used (23rd line) instead of *fruit*?—*Because different kinds of fruit are not referred to, but fruit in bulk.*
 42. Make a list of the proper nouns in the selection.—*May, Paradise, Tree, Mary, Queen, May.*

NOTE.—The Teacher will understand that these questions, particularly the grammatical ones, are merely suggestive. The exercises can be easily extended.

Phraseology and Composition.

I.—Give the meaning of the following proverbs:—

1. *As you brew, you must bake.*
If we do good, a recompense awaits us; but if evil, a chastisement.
 2. *A straight tree may have crooked roots.*
Actions that appear noble in our eyes, may spring from unworthy motives.
 3. *Bend the twig and bend the tree.*
Practise in youth what you wish to do in manhood.
 4. *Frost and fraud both end in foul.*
After a thaw the roads are muddy: when fraud is discovered, the guilty person is disgraced.
-

II.—State by whom or what the following actions are endured:—

*carried, hammered, pierced, cut, ground, salted, plucked, eaten,
drunk, published, burned, washed, killed, planted, gathered,
praised, adorned, denounced, punished, rewarded, encouraged,
engraved, printed, written.*

Children are carried.	Water is drunk.	Churches are adorned.
Nails are hammered.	Bans are published.	Vice is denounced.
Graters are pierced.	Coal is burned.	Crime is punished.
Meat is cut.	Clothes are washed.	Merit is rewarded.
Corn is ground.	Cattle are killed.	Industry is encouraged.
Fish is salted.	Trees are planted.	Letters are engraved.
Feathers are plucked.	Crops are gathered.	Books are printed.
Bread is eaten.	Virtue is praised.	Manuscripts are written.

III.—Connect a second proposition to the first by means of *when*.

1. *We should offer our heart to God* when we awake from sleep.
 2. *We please God* when we cheerfully obey our parents.
 3. *We render ourselves detestable* when we drink to excess.
 4. *We are certain of having our prayers heard* when we offer them through the Immaculate Heart of Mary.
 5. *We honor Jesus* when we honor His Blessed Mother.
-

Exercise on Homophonous Words.

IV.—1. Chews.	2. Chough.	3. Coarse.	4. Cite.
Choose	Chuff.	Course.	Site.
Check.	Choler.	Cingle.	Chaste.
Cheque. ¹	Collar.	Single.	Chased.

Where the dash occurs, insert a suitable word taken from the above list.

1. John *chews* tobacco, but I *choose* to abstain from such a filthy habit.
A *check* should be kept on William, lest he forge his father's name to a *cheque*.
2. A *chuff*, while walking through the fields, threw a stone at a *chough* and killed it.
He gave himself to violent *choler*, because his *collar* was too tight.
3. That is a *course* looking horse that is trotting on the *course*.
A *cingle* is a girth for a horse.
St. Paul preferred the *single* to the married life.
4. They will *cite* him to appear before a court of justice, for having built his house on a *site* to which he had no claim.
The *chaste* person was *chased* by an impious crowd.

V.—Write a composition on THE MONTH OF MARY.

Questions on the Grammatical Text.

XXXI.

129. What kinds of nouns are not used in the plural?—129. When are the names of *fishes*, and similar names, used in the singular form?—When in the plural?

XXXII.

130. What kinds of nouns are not used in the singular?

XXXIII.

131. Name some nouns that are alike in both numbers.—132. How do a number of foreign names form their plural?—Give examples.—133. How do some other foreign names form their plural?

XXXIV.

134. How is the plural of *proper nouns* formed?—135. What is the plural of *India*?—136. When a name and a title are used together, how is the plural formed?—137. When words that belong to other parts of speech become nouns, how do they form the plural?—138. How are letters and other characters pluralized?

¹ Also written *check*.

LESSON XXXVI.—Nouns.—Genders.

189. **Genders**, in grammar, are modifications that distinguish objects in regard to sex.

140. There are three genders ; the *masculine*, the *feminine*, and the *neuter*.

141. The **Masculine Gender** is that which denotes persons and animals of the male sex ; as, *father*, *lion*.

142. The **Feminine Gender** is that which denotes persons and animals of the female sex ; as, *mother*, *lioness*.

143. The **Neuter Gender** is that which denotes objects that are neither male nor female ; as, *stone*, *hand*.

144. Genders are distinguished in three ways :—

1. By means of different names ; as, *boy*, *girl* ; *man*, *woman*.

2. By means of different terminations ; as, *lion*, *lioness* ; *hero*, *heroine*.

3. By means of different prefixes ; as, *he-bear*, *she-bear* ; *cock-sparrow*, *hen-sparrow*.

I. Genders.—Indicate orally, or by initials, whether the name is of the masculine, the feminine, or the neuter gender.

1. Mayor, <i>m.</i>	2. Monarchy, <i>n.</i>	3. Empress, <i>f.</i>	4. Grandmother, <i>f.</i>
Blacksmith, <i>m.</i>	Warrior, <i>m.</i>	Shoulder, <i>n.</i>	Chambermaid, <i>f.</i>
Wisdom, <i>n.</i>	Governess, <i>f.</i>	Milliner, <i>f.</i>	Instruction, <i>n.</i>
Boyhood, <i>n.</i>	Machinist, <i>m.</i>	Laundress, <i>f.</i>	Wheelwright, <i>m.</i>
Bricklayer, <i>m.</i>	Goatskin, <i>n.</i>	Goldsmith, <i>m.</i>	Irishwoman, <i>f.</i>
Sempstress, <i>f.</i>	Workshop, <i>n.</i>	Stomach, <i>n.</i>	Prudence, <i>n.</i>

II. Sentences to be completed.—Replace the dash by a suitable noun.

THE RETURN OF COLUMBUS.

1. It was the middle of April before Columbus reached Barcelona. The *nobility* and cavaliers in attendance on the *court*, together with the authorities of the city, came to the gates to receive him, and escorted him to the royal *presence*. Ferdinand and Isabella were seated, with their son, Prince John, under a superb *canopy* of state, awaiting his arrival. On his *approach*, they rose from their seats, and extending their hands to him to salute, caused him to be seated before them. These were unprecedented marks of *condescension* to a person of Columbus's rank in the haughty and ceremonious *court* of Castile.

2. It was, indeed, the proudest moment in the *life* of Columbus. He had fully established the *truth* of his long-contested theory, in the *face* of argument, sophistry, sneer, scepticism, and *contempt*. The honors paid him, which had hitherto been reserved only for *rank*, or fortune, or military *success* purchased by the *blood* and tears of thousands, were, in his case, a homage to intellectual *power* successfully exerted in behalf of the noblest interests of humanity.

—PRESCOTT (1796-1859).

III. Change the italicized nouns to the plural.—Before descending the shaft the *miners* threw in *shovelfuls* of lime slaked in *pailfuls* of water.—Parliament decreed that the *commanders-in-chief* should preside in person over the *courts-martial*.

Oral Conjugation.—Subjunctive of *discover* (adding an object for each person).

Analysis and Parsing.—Honesty is the best policy.—Integrity inspires confidence.—Sp. decl. sent.;—Subj., *honesty*;—Pred., *is*;—Att., *policy*.

LESSON XXXVII.—Nouns.—Genders.

145. I.—Distinction of Genders by different words.

Males.	Females.	Males.	Females.
Bachelor,	Maid.	Lad,	Lass,
Beau,	Belle.	Lord,	Lady.
Boar,	Sow.	Man,	Woman.
Boy,	Girl.	Master,	Mistress.
Brother,	Sister.	Master,	Miss.
Buck,	Doe.	Milster,	Spawner.
Bull,	Cow.	Mister, (Mr.)	Missis, (Mrs.)
Cock, Rooster,	Hen.	Nephew,	Niece.
Colt,	Filly.	Ram,	Ewe.
Dog,	Bitch.	Sir,	Madam.
Drake,	Duck.	Sire,	Dam.
Earl,	Countess.	Sloven,	Slut.
Father,	Mother.	Son,	Daughter.
Friar, or Monk,	Nun.	Stag,	Hind.
Gander,	Goose.	Steer, Bullock,	Heifer.
Gentleman,	Lady.	Swain,	Nymph.
Hart,	Roe.	Uncle,	Aunt.
Horse,	Mare.	Wizard,	Witch.
Husband,	Wife.	Youth,	Damsel.
King,	Queen.	Youth,	Maiden.

I. Genders.—Give the corresponding masculine.

- | | | |
|------------------------|--------------------------|--------------------------|
| 1. Aunt, <i>Uncle.</i> | 2. Damsel, <i>Youth.</i> | 3. Witch, <i>Wizard.</i> |
| Duck, <i>Drake.</i> | Nymph, <i>Swain.</i> | Miss, <i>Master.</i> |
| Filly, <i>Colt.</i> | Roe, <i>Hart.</i> | Doe, <i>Buck.</i> |
| Goose, <i>Gander.</i> | Belle, <i>Beau.</i> | Sow, <i>Boar.</i> |
| Ewe, <i>Ram.</i> | Hind, <i>Stag.</i> | Spawner, <i>Milster</i> |

II. Sentences to be completed.—Supply a plural noun.

CHINESE CONFESSORS.

1. Among the earliest victims of the terrible persecution which raged from one end of China to the other, and in which mandarins of all ranks vied with one another in executing the sanguinary edicts of their master, were several of the emperor's nearest relatives. These members of the royal house had been nurtured in all the pride and pomp of the Chinese court; one of them had even been named as a probable successor to the throne; the greatest officers of state had been wont to approach them only on their knees.

2. They were now summoned, not to disavow their convictions, but only to pay external homage to the state religion. It was the same easy compromise which had so often been proposed to the primitive converts, and which those true soldiers of Christ had calmly rejected. The Chinese princes were Christians of the same class, and had been formed by apostles of the same school. With one consent, therefore, they refused to touch the unclean thing; and the whole family, including several brothers of the emperor, were degraded and exiled.—T. W. M. MARSHALL (1815-1877).

III. Change to the feminine.—The lady entered the room holding a maiden by the hand.—A spawner is the female among fishes.—The nymph saw a young girl on the back of the filly.—The countess attended on the queen.

Oral Conjugation.—Infinitive and Imperative of reveal.

Analysis and Parsing.—Generosity makes friends.—Adversity tries friends.—Sp. decl. sent.;—Subj., *generosity*;—Pred., *makes*;—Obj., *friends*.

LESSON XXXVIII.—Nouns.—Genders.

146. II.—Distinction of Genders by different terminations.

1. A certain number of nouns take the feminine termination *ess* directly ; as, *prince, princess ; poet, poetess ; baron, baroness ; lion, lioness*.

2. Other nouns drop a letter or a syllable before assuming *ess* ; as, *negro, negress ; governor, governess ; tiger, tigress ; murderer, murderess*.

3. A few nouns have a peculiar termination in the feminine ; as, *adjutor, adjutrix ; administrator, administratrix ; arbitrator, arbitratix ; chamberlain, chambermaid ; creditor, creditrix ; czar, czarina ; duke, duchess ; hero, heroine ; landgrave, landgravine ; margrave, margravine ; marquis, marchioness ; palsgrave, palsgravine ; sultan, sultana ; tyrant, tyranness ; widower, widow ; Francis, Frances ; Augustus, Augusta ; Joseph, Josephine*.

I. Genders.—Write the feminine of the nouns.

1. Mayor,	Mayoress.	2. Patron,	Patroness.	3. Jew,	Jewess.
Viscount,	Viscountess.	Testator,	Testatrix.	Giant,	Giantess.
Heir,	Heiress.	Shepherd,	Shepherdess.	George,	Georgia.
Actor,	Actress.	Tailor,	Tailoress.	Abbot,	Abbess.
Peer,	Peeress.	Sultan,	Sultana.	Songster,	Songstress.
Traitor,	Traitress.	Prophet,	Prophetess.	Prior,	prioress.
Waiter,	Waitress.	Mister,	Mistress.	Czar,	czarina.
Hunter,	Huntress.	Porter,	Portress.	John,	Joanna.

II. Sentences to be completed.—Supply the plural noun required.

THE BURNING OF THE TEMPLE OF JERUSALEM.

1. It was an appalling spectacle to the Roman—what was it to the Jew ? The whole summit of the hill which commanded the city, blazed like a volcano. One after another, the *buildings* fell in with a tremendous crash, and were swallowed up in the fiery abyss. The roofs of cedar were like *sheets* of flame ; the gilded pinnacles shone like *spikes* of red light ; the gate towers sent up tall *columns* of flame and smoke. The neighboring hills were lighted up ; and dark *groups* of people were seen watching in horrible anxiety the progress of the destruction ; the walls and *heights* of the upper city were crowded with *faces*, some pale with the agony of despair, others scowling unavailing vengeance.

2. The *shouts* of the Roman soldiery, as they ran to and fro, and the howlings of the *insurgents* who were perishing in the *flames*, mingled with the roaring of the conflagration and the thundering sound of falling *timbers*. The *echoes* of the mountains replied, or brought back the *shrieks* of the people on the heights ; all along the walls resounded screams and *wailings* : *men*, who were expiring with famine, rallied their remaining strength to utter a cry of anguish and desolation.—MILMAN (1791-1868).

III. Change to the feminine.—The *queen* was accompanied by two *princesses*, a *duchess*, a *marchioness*, a *countess*, and several *viscountesses*.—The *poetess* has completed a work entitled "The *Peeress*."—*Louisa* has acted as a generous *benefactress* towards *Julia*, the poor *widow*.

Oral Conjugation.—Principal Parts and Participles of *send*.

Analysis and Parsing.—The tree bears fruit.—The ox has a yoke.—Sp. decl. sent. ;—Subj., *tree* ;—Pred., *bears* ;—Obj., *fruit*.

LESSON XXXIX.—Nouns.—Genders.

147. III.—Distinction of Genders by prefixing a distinctive term

Males.	Females.	Males.	Females.
He-goat,	She-goat.	Male elephant,	Female elephant.
Buck-rabbit,	Doe-rabbit.	Man-servant,	Maid-servant.
Cock-sparrow,	Hen-sparrow.	Mr. Short,	Mrs. Short.

148. Words that are compounded or derived from others, usually express gender in the same way as the simple words; as, *coheir*, *coheiress*; *archduke*, *archduchess*; *landlord*, *landlady*; *brother-in-law*, *sister-in-law*; *Frenchman*, *Frenchwoman*.

147. Many nouns are equally applicable to both sexes: as, *cousin*, *parent*, *neighbor*, *person*, *servant*, *child*.

150. Many nouns denoting professions usually followed by men, have no corresponding feminine; as, *carpenter*, *baker*, *printer*, *writer*, *laborer*.

151. When inanimate objects are personified, things remarkable for power or greatness are considered as masculine; as, *the sun*, *time*, *death*, *fear*, *winter*: things beautiful or productive are considered as feminine; as, *the moon*, *spring*, *nature*, *hope*, *peace*, *the earth*.

I. Genders.—Give the corresponding feminine.

- | | |
|--|--------------------------------------|
| 1. Schoolmaster, <i>Schoolmistress</i> . | 2. Grandfather, <i>Grandmother</i> . |
| Peacock, <i>Peahen</i> . | Schoolboy, <i>Schoolgirl</i> . |
| Father-in-law, <i>Mother-in-law</i> . | Ex-emperor, <i>Ex-empress</i> . |
| Step-son, <i>Step-daughter</i> . | Mr. Thomson, <i>Mrs. Thomson</i> . |
| Lord Mayor, <i>Lady Mayoress</i> . | Merman, <i>Mermaid</i> . |
| Grand Duke, <i>Grand Duchess</i> . | He-bear, <i>She-bear</i> . |
| Welshman, <i>Welshwoman</i> . | Servingman, <i>Servingmaid</i> . |

II. Omissions to be supplied.—Insert a plural noun where the dash occurs.

CHINESE CONFESSORS.

Father Paremin was a competent judge of Christian heroism, and himself a master of the spiritual life; yet he declares in his *letters* to Europe, that nothing could surpass the sublime *virtues* of these admirable *confessors*. Promises and *threats* were employed by *turns* to shake their constancy. But remonstrance and sarcasm, blandishments and *menaces*, were equally vain. The members of the Portuguese and Russian *embassies*, who visited China at this period, were filled with astonishment at the fortitude of these new *Christians*, and declared, on their return to Europe, that "they had found the Primitive Church in the remotest *wilds* of Asia."—T. W. M. MARSHALL.

III. Change to the feminine.—The *schoolmistress* warned the *school-girls* not to believe the professions of *witches* and *sorceresses*.—The *Empress* of Germany wrote a congratulatory letter to the *Landgravine* of Hesse.—The *heroine* of the story was once a famous *songstress*.—The *administratrix* of the estate is a kind *protectress* to the orphan.—*Caroline* South is an accomplished young *lady*.—The *bridesmaid* of this morning's wedding-party was *Mrs. Henrietta North*.

Oral Conjugation.—Principal Parts of conjugate.

Analysis and Parsing.—Columbus discovered America.—Champlain founded Quebec.—Sp. decl. sent.;—Subj., *Columbus*;—Pred., *discovered*;—Obj., *America*.

LESSON XL

Literary Selection for Explanation and Study.

THE MAN WITH AN AX TO GRIND.

When I was a little boy, I remember, one cold winter's morning, I was accosted by a smiling man with an ax on his shoulder. "My pretty boy," said he, "has your father a grindstone?"—"Yes, sir," said I.—"You are a fine little fellow," said he; "will you let me grind my ax on it?"
5 Pleased with the compliment of "fine little fellow;"—"Oh, yes, sir," I answered, "it is down in the shop."—"And will you, my man," said he, patting me on the head, "get me a little hot water?" How could I refuse? I ran, and
10 soon brought a kettleful. "How old are you? and what's your name?" continued he, without waiting for a reply; "I am sure you are one of the finest lads I have ever seen; will you just turn a few minutes for me?" Tickled with the flattery, like a little fool, I went to work, and bitterly did
15 I rue the day. It was a new ax, and I toiled and tugged till I was almost tired to death. The school-bell rang, and I could not get away; my hands were blistered, and the ax was not half ground. At length, however, it was sharpened; and the man turned to me with, "Now, you little rascal,
20 you've played truant; scud to school or you'll rue it!" "Alas!" thought I, "it was hard enough to turn a grindstone this cold day, but now to be called a little rascal is too much." It sank deep into my mind, and often have I thought of it since. When I see a merchant overpolite
25 to his customers, begging them to take a drink of liquor, and throwing his goods on the counter, I think, "That man has an ax to grind." When I see a man flattering the people, making great professions of attachment to liberty, who is in private life a tyrant, methinks, "Look out, good
30 people! that fellow would set you turning grindstones." When I see a man hoisted into office by party spirit, without a single qualification to render him either respectable or useful, "Alas!" methinks, "deluded people, you are doomed for a season to turn the grindstone for a booby."

—Franklin (1706-1790).

Oral Statement—Sketch.....

Literary Analysis.

- | | |
|-----------------------|---|
| 1. PERSONAGES. | { Who are the persons represented in this selection?— <i>A little boy and a man with a new ax to grind.</i> |
| TIME AND PLACE. | { When and where did the incident take place?
— <i>One cold winter's morning the man met the boy who conducted him to his father's shop where the grindstone was.</i> |
| 2. WORDS AND ACTIONS. | { <ol style="list-style-type: none"> 1. What did the man say on meeting the boy?
—<i>He called him a pretty boy, and asked him if his father had a grindstone. Having received an affirmative answer, the man asked the boy if he would allow him to grind his ax on it.</i> 2. Having succeeded so well, for what did the man ask next?—<i>He asked the little fellow to get him some water, continued to flatter the boy, and then asked him to turn the grindstone.</i> 3. Did the little fellow turn the grindstone?
—<i>Yes; but he regretted it very much, as the ax was a new one, and the young lad was very tired when it was finished.</i> |
| 3. RESULT. | { What was the reward the boy received for his hard work?— <i>The man called him a rascal, told him that he had played truant, and that he must run to school or he would rue it.</i> |
| MORAL. | { What moral lesson may be derived from this narration?— <i>To beware of flatterers, because they have always "an ax to grind."</i> |

Questions and Suggestions.

1. What is the meaning of accosted?—*Spoke to, addressed.*
2. Why was the man smiling?—*Because he wanted to appear pleasing to the little fellow that he wanted to dupe.*
3. Why did he call the lad pretty?—*This was the second step in his preparation to have the boy turn the grindstone.*
4. What was the object of all the flattering words the man addressed the lad down to the 12th line?—*All were said with a view to get the little fellow to help him to grind his ax.*
5. Why are so many quotation marks and dashes used?—*To distinguish the words addressed from the one to the other reciprocally. (Explain the use of quotation marks and dashes.)*
6. What is meant by patting?—*Touching lightly and fondly with the hand.*

Questions and Suggestions.

7. For what is *what's* used (10th l.)?—For **what is**. (Explain figure.)
 8. Why did not the man wait for a reply?—*Because he did not want one; what he wanted was to grind his ax.*
 9. Why did the man ask the boy to turn a few minutes for him?—*Because had he asked him to turn for a long time, the boy might have left him immediately.*
 10. Use a word that gives the meaning more plainly than *tickled*.—*Pleased.*
 11. What is *flattery*?—*The act of talking in a way to gratify vanity or gain favor; false praise, or praise not deserved.*
 12. What is the meaning of *rue*?—*Lament, to grieve for.*
 13. Is a new ax harder to grind than one that has been in use?—*Yes, generally.*
 14. What does *toiled* mean?—*Worked hard.*
 15. What does *tugged* mean?—*Pulled and turned with effort.*
 16. Why use *ground* and *sharpened* in the 18th line?—*To prevent the repetition of the same word or sound.*
 17. What name is given to the quality of style that teaches to avoid such repetitions?—*Harmony.*
 18. Why did the man tell the boy to *scud* to school?—*Because he got all he wanted out of him.*
 19. What is the meaning of *rascal*?—*A mean, worthless fellow.*
 20. For what is *you've* used?—For **you have**. (Explain.)
 21. What is the meaning of *played truant*?—*Remained away from school to play, unknown to your parents or your teachers.*
 22. Express *scud* differently.—*Run quickly.*
 23. For what is *you'll* used?—*You will.* (Explain.)
 24. Did the boy expect this?—*His words show that he did not expect it.*
 25. Was this a useful lesson for the boy?—*Yes: he often thought of it after.*
 26. What is meant by *merchant*?—*One who carries on trade on a large scale.*
 27. What is the meaning of *counter* as used here?—*A kind of table on which goods in a shop are laid for examination by purchasers.*
 28. Use an equivalent for *promises* as employed here.—*Promises, direct or indirect.*
 29. What is the opposite of *liberty*?—*Constraint.*
 30. What is a *tyrant*?—*A person who demands unreasonable services, or imposes unnecessary burdens and hardships on those under his control.*
 31. What is the meaning of *fellow* as used here (30th line)?—*An ignoble or mean man; a cheat.* (Give other meanings of *fellow*.)
 32. How may *hoisted* be construed here?—**Hoisted** here may mean placed, by the **tackle of party**, into an office that one of his qualities of mind or body could never reach. (The remainder of the sentence seems to state this.)
 33. What is meant by *booby*?—*Here it means a person void of wisdom or intellect.*
-
34. Why is there an apostrophe in *winter's*?—*To indicate the possessive case.*
 35. What kind of noun is *grindstone*?—*A common noun, compound in form.* (95)

Questions and Suggestions.

36. Give the plural of *kettleful*.—*Kettlefuls*. (123)
 37. Point out a compound noun in the 16th line.—*School-bell*.
 38. What is the plural of *booby*.—*Boobies*. (113)

Exercise.—Write a sketch of *The Man with an Ax to Grind*.

Phraseology and Composition.

- I.—Construct sentences which shall contain two of the given names :

*Jesus, Blessed Sacrament.—Pius IX., Immaculate Conception.—
 Jesuits, Ontario.—Responsible Government, Act of Union.—
 Canada, Treaty of Paris.—Catholic Church, Society.*

1. We should love to visit *Jesus* in the *Blessed Sacrament*.
 2. In 1854, Pope *Pius IX.* declared the *Immaculate Conception* of the Most Blessed Virgin to be a dogma of faith.
 3. The *Jesuits* were the first missionaries of *Ontario*.
 4. *Responsible Government* was introduced into Canada by the *Act of Union*, 1841.
 5. *Canada* was formally ceded to England by the *Treaty of Paris*, 1763.
 6. The *Catholic Church* is the safeguard of society.
-

- II.—Name a quality of each of the following animals : *Elephant, buffalo, leopard, horse, goat, beaver, ostrich, condor, hawk, mocking-*

bird, lark, wren, whale, shark, dolphin, eel, trout, sardine.

The *éléphant* is large.

The *buffalo* is strong.

The *leopard* is spotted.

The *horse* is useful.

The *goat* is sure-footed.

The *beaver* is industrious.

The *ostrich* is long-legged.

The *condor* is fierce.

The *hawk* is swift.

The *mocking-bird* is imitative.

The *lark* is musical.

The *wren* is lively.

The *whale* is unwieldy.

The *shark* is rapacious.

The *dolphin* is sportive.

The *eel* is slimy.

The *trout* is speckled.

The *sardine* is small.

- III.—Add a second proposition to the first by means of *when*.

1. *The wicked flee* when no man pursueth.
2. *The hour approaches* when we can no longer merit.
3. *Why think to live long* when we have not a day secure?
4. *We should never rejoice except* when we have done well.
5. *We act through cowardice* when we tell lies to excuse a fault.
6. *All is well* when Jesus is with us.

Exercise on Homophonous Words.

IV.—1. Coal.	2. Coat.	3. Coin.	4. Cit.
Cole.	Cote.	Coigne.	Sit.
Coble.	Coral.	Climb.	Complement.
Cobble.	Corol.	Clime.	Compliment.

Where the dash occurs, insert a suitable word taken from the above list.

1. Put *coal* into the stove, otherwise the *cole* will not be boiled quickly.
A shark broke the *coble*.
That old shoemaker will *cobble* your shoes.
2. I tore my *coat* while driving some sheep to their *cote*.
Some islands are formed almost entirely of *coral*.
The *corol* is the inner part of a flower.
3. The young man has plenty of *coin*, but will not give any to the erection of the church whose *coigne* has just been laid.
To *climb* that lofty mountain in such a sunny *clime* is very warm work.
4. *Cit* is used for citizen by Shakespeare.
Bid him *sit*.
He has his *complement* of men.
The *compliment* was not well received.

V.—Write a composition on HYGIENE.

Questions on the Grammatical Text.

XXXVI.

139. What are Genders in grammar?—140. How many genders are there?—Name them.—141. What is the Masculine Gender?—142. The Feminine?—143. The Neuter?—144. In how many ways are genders distinguished?—What are they?—Examples.

XXXVII.

145. Give the female of *Bachelor*..... *Beau*.....

XXXVIII.

146. How many ways are there for forming the feminine of nouns by means of different terminations?—Give the different forms.—Examples.

XXXIX.

147. Give the female of *He-goat*.....—148. Words that are compounded or derived from others, express gender how?—149. Give some nouns that are applicable to both sexes.—150. Name some nouns that have no corresponding feminine.—151. When inanimate things are personified, how are they distinguished with regard to gender?

LESSON XLI.—Cases of Nouns.—The Nominative.

152. Cases, in grammar, are modifications that distinguish the relations of nouns and pronouns to other words.

153. There are three cases; the *nominative*, the *possessive*, and the *objective*.

154. The **Nominative Case** is that form or state of a noun or pronoun which usually denotes the subject of a verb.

155. The **Subject** of a finite verb is that which answers to the question with *who* or *what* before the verb; as, "*Thomas writes.*" *Who* writes? **Thomas.**—"The boys play ball." *Who* play? The **boys.**—"The ball rolls." *What* rolls? The **ball.**—Thomas, boys, and ball are in the nominative case.

I. Opposite of Nouns.—Give the opposite of the noun.

1. Sickness, <i>health.</i>	2. Happiness, <i>misery.</i>	3. Generosity, <i>avarice.</i>
Victory, <i>defeat.</i>	Humidity, <i>dryness.</i>	Confidence, <i>diffidence.</i>
Severity, <i>lenity.</i>	Peace, <i>discord.</i>	Friendship, <i>enmity.</i>
Motion, <i>rest.</i>	Industry, <i>idleness.</i>	Strength, <i>weakness.</i>
Reward, <i>punishment.</i>	Pain, <i>pleasure.</i>	Wisdom, <i>folly.</i>
Liberty, <i>slavery.</i>	Praise, <i>blame.</i>	Birth, <i>death.</i>
Aid, <i>opposition.</i>	Gayety, <i>sadness.</i>	Virtue, <i>vice.</i>
Bravery, <i>cowardice.</i>	Famine, <i>abundance.</i>	Glory, <i>shame.</i>

II. Omissions to be supplied.—Insert a subject, in place of the dash.

INFLUENCE OF HEAT ON MAN.

1. Even man, the *master* of the whole creation, whose *mind* embraces all times and places, is far from being insensible to the change of season. His far-seeing *reason*, of course, draws delight from the anticipation of autumn, with its fruits; and his *benevolence* rejoices in the happiness observed among all inferior creatures; but independently of these considerations, on his own frame the returning *warmth* exerts a direct influence. In his early life, when the natural *sensibilities* are yet fresh, and unaltered by the habits of artificial society, *spring*, to man, is always a season of delight.

2. The *eyes* brighten, the whole *countenance* is animated, and the *heart* feels as if a new *life* had come, and has longings for fresh objects of endearment. Of those who have passed their early years in the country, there are few, who, in their morning walks in spring, have not experienced, without very definite cause, a kind of tumultuous joy, of which the natural *expression* would have been, how good the *God* of nature is to us! Spring, thus, is a time when sleeping *sensibility* is roused to feel that there lies in nature more than the grosser *sense* perceives. The heart is then thrilled with sudden ecstasy, and wakes to aspirations of sweet acknowledgment.—ARNOTT (1788-1874).

III. Put the Italicised nouns in the plural.—The *huntsmen* brought back *trophies* of a successful hunt.—*Geese*, *grouse*, and the *tongues* of *calves* were served up at the dinner *parties*.—Corks are drawn by means of *corkscrews*.

Oral Conjugation.—Indicative present and past of jump.

Analysis and Parsing.—Oxen and cows were formerly called *neat*.—Peas and beans were formerly called *pulse*.—Subj., *Oxen and cows* :—Pred., *were called*;—Att., *neat*.

LESSON XLII.—Cases of Nouns.—The Possessive.

156. The **Possessive Case** is that form or state of a noun or pronoun which usually denotes the relation of property ; as, "*The boy's book.*"—"My book."

157. The possessive case of nouns is formed, in the singular number, by adding an *apostrophe* and an *s* to the nominative ; as, *boy, boy's ; fox, fox's ; fly, fly's.*

158. When the nominative plural ends in *s*, the *apostrophe* only is added ; as, *boys', foxes', flies'.*

159. When the nominative plural does not end in *s*, the possessive case is formed in the same manner as the singular ; as, *men, men's ; children, children's.*

I. Possessives.—Write the possessive case, singular and plural, of each noun.

- | | |
|---------------------------------------|--|
| 1. Wolf, <i>wolf's, wolves'.</i> | 3. Attorney, <i>attorney's, attorneys'.</i> |
| Lynx, <i>lynx's, lynxes'.</i> | Negro, <i>negro's, negroes'.</i> |
| Judge, <i>judge's, judges'.</i> | Walrus, <i>walrus's, walruses'.</i> |
| Animal, <i>animal's, animals'.</i> | Leaf, <i>leaf's, leaves'.</i> |
| Woman, <i>woman's, women's.</i> | Ostrich, <i>ostrich's, ostriches'.</i> |
| Army, <i>army's, armies'.</i> | Calf, <i>calf's, calves'.</i> |
| 2. Mother, <i>mother's, mothers'.</i> | 4. Child, <i>child's, children's.</i> |
| Essay, <i>essay's, essays'.</i> | Monkey, <i>monkey's, monkeys'.</i> |
| Lady, <i>lady's, ladies'.</i> | Butterfly, <i>butterfly's, butterflies'.</i> |
| Thief, <i>thief's, thieves'.</i> | Sheaf, <i>sheaf's, sheaves'.</i> |
| Sphinx, <i>sphinx's, sphinxes'.</i> | Goose, <i>goose's, geese's.</i> |
| Hero, <i>hero's, heroes'.</i> | Jury, <i>jury's, juries'.</i> |
| Wife, <i>wife's, wives'.</i> | Alderman, <i>alderman's, aldermen's.</i> |

II. Sentences to be completed.—Supply a singular noun in the possessive case.

1. Slanderers are *Satan's* bellows, with which he blows up strife.
Milton's Paradise Lost is an immortal poem.
 What lessons of wisdom are contained in *St. Paul's* Epistles !
 Nothing surpasses the *beaver's* ingenuity in building his dam.
 Calais fell into the hands of the French in Queen *Mary's* reign.
 A *man's* taste often depends on circumstances.
2. Who but God has an insight into *man's* heart ?
 A *father's* wish is sacred in the eyes of a dutiful son.
Adam's disobedience is the origin of the evils of this life.
 John employs his spare time in reading Mrs. *Hemans's* poems.
 Few tears are shed over the *stranger's* grave.
 To *Columbus's* firmness is due the discovery of the New World.

III. Change the nouns in Italics to their plurals.—Slighted pride is found at the root of the great *heresies*.—Travelers in foreign *countries* do well to keep *diaries*.—Heavy *bodies* may be raised from the ground by means of *pulleys*.—Among all the flowers, I like the *daisies*, the *peoni's*, the *violets*, and the *pansies*, the best.—America possesses the largest *lakes*, the longest *rivers*, and the highest active *volcanoes* in the world.—Formerly in England there used to be a tax levied on the *chimneys* of *houses*.—The large *strawberries* rolled to the ground.

Oral Conjugation.—Indicative perfect and pluperfect of *leap*.

Analysis and Parsing.—Esau asked for Isaac's blessing.—Tobias asked for his father's blessing.—Sp. decl. sent. ;—Subj., *Esau* ;—Pred., *asked* ; (no att.).

LESSON XLIII.—Cases of Nouns.—The Possessive.

160. Those nouns whose plural is like the singular in form, take the apostrophe after the *s* in the plural, to distinguish it from the singular; thus, *sheep's, sheeps'*; *deer's, deers'*.

161. The possessive case of compound nouns is always formed by adding the apostrophic *s* to the end of the word; as, *commander-in-chief's, court-martial's*.

162. The apostrophe and *s* add a syllable to all nouns that require the *es* of the plural to be pronounced separately; as, *pag-es, page's*; *torch-es, torch's*.

163. The apostrophe and *s*, the sign of the possessive case, must be distinguished from the contraction of the verb *is*, which gives to the nominative case the same form; thus, "*An honest man's (is) the noblest work of God.*"

I. Possessives.—Write the possessive, singular and plural, of each noun.

- | | |
|------------------------------------|---------------------------------------|
| 1. Deer, . deer's, deers'. | 2. Princess, princess's, princesses'. |
| Huntsman, huntsman's, huntsmen's. | Landlady, landlady's, landladies'. |
| Tigress, tigress's, tigresses'. | Swine, swine's, swines'. |
| German, German's, Germans'. | Belfry, belfry's, belfries'. |
| Neat, neat's, neat's. | Seraph, seraph's, seraphim's. |
| Grouse, grouse's, grouses'. | Seaman, seaman's, seamen's. |
| Publican, publican's, publicans'. | Dormouse, dormouse's, dormice's. |
| Countess, countess's, countesses'. | Gallery, gallery's, galleries'. |

II. Sentences to be completed.—Insert a noun in the possessive case plural, in place of the dash.

1. The western Indians hang *bears'* claws about their necks.

The furrier has just received a load of *deers'* antlers.

Ostrich feathers are used to ornament *ladies'* head-dresses.

Men's happiness or misery is mostly of their own making.

Samson tied the *foxes'* tails together, two by two.

A Chinaman can live on a few *cents'* worth of rice daily.

2. Three *days'* time is allowed by way of grace on a note.

The *Apostles'* Creed is the earliest abridgment of our faith.

The "*Gloria in Excelsis*" was the *angels'* song at the Nativity.

The *Thirty Years'* War filled Europe with desolation.

The apprentice is now employed making *children's* shoes.

Widows sometimes retain their deceased *husbands'* Christian name.

III. Supply a compound noun in the possessive.—The bride is staying at her *father-in-law's* house.—The *court-martial's* violent proceeding was greatly condemned.—The soldiers promptly executed the *commander-in-chief's* orders.—It is the *sergeant-at-arms's* duty to execute the orders of the Speaker.—The *Governor-General's* message to parliament was read by the premier.—The wounded general reached the ambulance leaning on his *aid-de-camp's* arm.—In Ireland, the *Lord-Lieutenant's* will is law.—Divers are employed repairing the *man-of-war's* keel.—The *attorney-general's* address to the court took three hours to deliver.

Oral Conjugation.—Indicative future and future perfect of *vault*.

Analysis and Parsing.—Give me ten *deers'* horns.—Hold the *pages'* torches.—Sp. imp. sent.;—Subj., *you* (understood);—Pred., *give*;—Obj., *horns*.—*Me*, pers. pro.;—*ten*, n. adj.;—*deers'*, c. n., 3rd p., pl. n., m. g., p. c.....

LESSON XLIV.—Cases of Nouns.—The Objective.

164. The **Objective Case** is that form or state of a noun or pronoun which usually denotes the object of a verb, participle, or preposition.

165. The **object** of a verb, participle, or preposition answers to the question with *whom* or *what* after it; as, "*David succeeded Saul.*" David succeeded *whom*? **Saul.**—"Hunting the buffalo is fine sport."* Hunting *what*? The **buffalo.**—"Sloth leads to misery." Sloth leads to *what*? To **misery.** **Saul, buffalo, and misery** are in the objective case.

166. The declension of a noun or pronoun is a regular arrangement of its numbers and cases. Thus:—

Singular.					
Nom.	Scholar.	Fox,	Fly,	Man,	Sheep,
Poss.	Scholar's,	Fox's,	Fly's,	Man's,	Sheep's,
Obj.	Scholar;	Fox;	Fly;	Man;	Sheep;
Plural.					
Nom.	Scholars,	Foxes,	Flies,	Men,	Sheep,
Poss.	Scholars',	Foxes',	Flies',	Men's,	Sheeps',
Obj.	Scholars.	Foxes.	Flies.	Men.	Sheep.

I. Declension.—Decline the nouns.

Nom.	Poss.	Obj.	Nom.	Poss.	Obj.
1. City,	city's,	city;	cities,	cities',	cities.
Valley,	valley's,	valley;	valleys,	valleys',	valleys.
Nuncio,	nuncio's,	nuncio;	nuncios,	nuncios',	nuncios.
Fancy,	fancy's,	fancy;	fancies,	fancies',	fancies.
Seaman,	seaman's,	seaman;	seamen,	seamen's,	seamen.
Leaf,	leaf's,	leaf;	leaves,	leaves',	leaves.
Lioness,	lioness's,	lioness;	lionesses,	lionesses',	lionesses.

II. Omissions to be supplied.—Where the dash occurs, insert an objective.

INFLUENCE OF HEAT ON NATURE.

When the warm gales of *spring* have once more breathed on the *earth*, it soon becomes covered, in field and in *forest*, with its thick garb of green, and soon opening flowers or blossoms are everywhere breathing back again a *fragrance* to heaven. Among these, the *heliotrope* is seen always turning its beautiful *disk* to the sun, and many delicate flowers, which open their leaves only to catch the direct solar *ray*, closing them often even when a cloud intervenes, and certainly when the chills of *night* approach.—ARNOTT.

III. Change the nouns in *Italics* to the plural.—The *mulattoes* and the *zamboes* are half-breeds.—The *ostriches* and the *gnues* were brought from Africa; the *emus* and the *kangaroos*, from Australia; and the *boa-constrictors* and *llamas*, from South America.

Oral Conjugation.—Potential present and past of *run*.

Analysis and Parsing.—David succeeded Saul.—Sloth leads to misery.—Sp. decl. sent.;—Subj., *David*;—Pred., *succeeded*;—Obj., *Saul*.—*Saul*, p. n., 3rd p., s. n., m. g., obj. governed by *succeeded*.—*Misery*, c. n. (abstract), 3rd p., s. n., u. g., obj. governed by the prep. *to*.

LESSON XLV.

Literary Selection for Explanation and Study

THE CHOICE OF FRIENDS.

League not with him in friendship's tie,
 Whose selfish soul is bent on pleasure ;
 For he from joy to joy will fly,
 As changes fancy's fickle measure.
 5 Not his the faith, whose bond we see,
 With lapse of years remaining stronger ;
 Nor will he then be true to thee,
 When thou canst serve his aim no longer.

Him, too, avoid whose grov'ling love
 10 In earthly end alone is centered,
 Within whose heart, a thought above
 Life's common cares, has seldom entered,
 Trust not to him thy bosom's weal,
 A painted love alone revealing ;
 15 The show, without the lasting zeal ;
 The hollow voice, without the feeling.

—G. Griffin (1808-1840).

Oral Statement—Sketch.....

Literary Analysis.

1. PERSONAGES.

Who are the personages in this selection?—
*We see here the writer giving advice, the
 persons addressed, and an excellent pen pic-
 ture of those characters that should never
 be on our list of intimate friends.*

TIME AND PLACE.

When and where should such false friends be
 avoided?—*At all times and in all places,
 unless duty or charity calls our attention to
 them.*

Literary Analysis.

2. WORDS AND ACTIONS.

1. What advice does the poet give in the first four verses?—*Not to unite in friendship with those who are bent on sinful pleasures, because their friendship is fickle and, at best, useless.*
2. What is suggested by the 5th and 6th lines?—*That true friendship becomes stronger with the lapse of years.*
3. What do the next two lines go to show?—*That the so-called friend who is bent on sin and pleasure, remains friendly only as long as it suits his own purposes.*
4. What further advice does the poet give in the first four lines of the second stanza?—*To avoid tie taking up with those whose thoughts are only of this earth.*
5. What name does the poet give the love of such an earth-worm?—*Painted love—show without warmth (zeal)—“The hollow voice, without the feeling” of true love.*

3. RESULT.

What conclusion may be drawn from these sage advices?—*That the sinful or worldly who seek friendship for self-interest are not true friends, will abandon us when we “can serve their aim no longer.”*

MORAL.

What moral instruction should be drawn from this?—*To be very careful in our choice of friends, and never to associate freely with the sinful or with those*
“—whose grov’ling love
In earthly end alone is centered.”

Questions and Suggestions.

1. Use an equivalent for *choice*.—*Selection.*
2. What is a *friend*?—*One joined to another by affection, a well-wisher.*
3. Use equivalents for *league*.—*Unite, join.*
4. Why is *tie* applied to friendship?—*Because the union between friends is a moral tie.*
5. What is the meaning of *selfish*?—*Unduly devoted to one’s own interest; void of due regard for others.*
6. What is *pleasure*?—*Gratification of the senses seems to be the meaning as the word is used here.*
7. Express the meaning of the fourth line in different phraseology.—*As suits his changeable whims.*
8. Does the word *measure* give the precise meaning intended to be conveyed?—*No: it is used to rhyme with pleasure (2nd verse).*
9. Give the meaning of *faith* as used in the 5th line.—*Fidelity to his friend.*

Questions and Suggestions.

10. Use synonyms for *bond*.—*Tie, link, chain*....
 11. Express the 6th line in different phraseology.—*Becoming truer as the friendship grows older.*
 12. Paraphrase the last two lines of the first stanza.—*He will not be true to you when you cannot be of service to him.*
 13. For what is *can't* used?—For **cannot**. (Explain.)
 14. Why is the *e* left out of *grov'ling*?—*To make the line a syllable shorter, so as to agree in rhythm with the 11th line.* (Explain.)
 15. What is the meaning of *groveling* as used here?—*Low, mean*....
 16. Express the meaning of the 11th and 12th lines differently.—*Who never thinks of Heaven, or who only think of earthly comforts.*
 17. What is the meaning of the 13th line?—*Do not confide to him your secrets.*
 18. What figure does the 14th line contain?—*Metaphor.* (Explain.)
 19. Explain the last two lines.—*His love is only in word and appearance: it is not from the heart.*
-
20. Point out the nouns in the possessive case in the selection.—*Friendship's, fancy's, life's, bosom's.*
 21. What is the plural of *fancy*?—*Fancies.* (113)
 22. " " " *life*?—*Lives.* (117)

Exercise.—Paraphrase *The Choice of Friends.*

Phraseology and Composition.

I.—Add a second clause which shall contain the opposite of the word in *Italics*.

1. *Virtue* is a garment of honor: *vice*, a robe of shame.
2. The *wise* man knows he knows but little: the *fool* thinks he knows all.
3. *Deep* rivers flow in silence: *shallow* brooks are noisy.
4. Among the *base*, merit begets envy: among the *noble*, emulation.
5. *Anger* stirs up fury: *mildness* turns away wrath.

II.—Replace by a preposition and a noun the adjective that qualifies the subject.

1. Application in *youth* makes old age comfortable.
2. A man of *prudence* will not murmur when he is reproved.
3. The power of *will* over bodily organs may be increased by judicious physical exercise.
4. A man of *obedience* shall speak of victory.
5. The man of *honesty* will always be trusted.
6. The man of *politeness* will gain many friends.
7. The man of *virtue* will be rewarded.

Phraseology and Composition.

III.—Add a second proposition, and connect it with the first by means of the conjunction *because*.

1. *We should obey the Church and the State*, because they watch over our spiritual and temporal welfare.
2. *We should love our neighbor*, because he is our brother in Adam and in Christ.
3. *We should shun bad companions*, because he who loves danger shall perish in it.
4. *Fresh air gives a glow to the cheeks*, because it purifies the blood by introducing oxygen into it.
5. *Persons look pale and jaded in crowded cities*, because they breathe impure air.

Exercise on Homophonous Words.

- | | | | |
|---|---|--|--|
| IV.—1. Cord.
Chord.
Core.
Corps. | 2. Cougher,
Coffer.
Coward.
Cowered. | 3. Cousin.
Cozen.
Councilor.
Counselor. | 4. Creak.
Creek.
Crews.
Cruise. |
|---|---|--|--|

Where the dash occurs, insert a suitable word taken from the above list.

1. With a *cord* I measured the *chord* of the arc.
The soldiers of that Irish *corps* are game to their hearts' *core*.
2. One who coughs is a *cougher*.
That miser has a large *coffer* for his money.
The man who *cowered* as a vicious dog approached him and his wife, is an arrant *coward*.
3. My *cousin* tried to *cozen* me out of a barrel of apples.
He was elected *councilor*, although he had often proved a bad *counselor* for those who sought his advice.
4. My new shoes continued to *creak*, though I gave them a thorough soaking in the *creek*.
The *crews* of those vessels in the harbor long to get ashore after their long *cruise* to Japan.

V.—Write a composition on THE CHOICE OF COMPANIONS.

Questions on the Grammatical Text.

XXI.

152. What are Cases in grammar?—153. How many cases are there?—Name them.—154. What is the Nominative Case?—155. How is the subject of a finite verb found?

XXII.

156. What is the Possessive Case?—157. How is the possessive case of nouns in the singular formed?—158. When the nominative plural ends in *s*, how is the possessive plural formed?—159. When the nominative plural does not end in *s*, how is the possessive plural formed?

XXIII.

160. When the plural is like the singular in form, how is the possessive plural formed?—161. What do the apostrophe and *s* add to some nouns?—162. From what should the sign of the possessive case be distinguished?—163. How is the possessive case of compound nouns formed?

XLIV.

164. What is the Objective Case?—165. How is the objective case found?—166. What is the Declension of a noun?—Decline *Scholar*.....—*Fox*.....



LESSON XLVI.—Simple and Compound Words.

167. Words are *simple* or *compound*, *primitive* or *derivative*.

168. A **Simple Word** is one that is not composed of other words ; as, *pen, man, boy*.

169. A **Compound Word** is one that is composed of two or more simple words ; as, *penman, schoolboy, nevertheless*.

170. **Permanent Compounds** are those which are written as one word ; as, *bookseller, rainbow*.

171. **Temporary Compounds** are those the parts of which are joined with the hyphen ; as, *glass-house, negro-merchant, man-of-war, bosom-friend*.

I. Compounds.—Decompose the compound nouns into two words giving sense.

1. Sandstone,	<i>sand stone.</i>	3. Breastplate,	<i>breast plate.</i>
Ploughshare,	<i>plough share.</i>	Shellfish,	<i>shell fish.</i>
Bookseller,	<i>book seller.</i>	Pearlash,	<i>pearl ash.</i>
Alms house,	<i>alms house.</i>	Milestone,	<i>mile stone.</i>
Watchword,	<i>watch word.</i>	Waterfall,	<i>water fall.</i>
2. Bricklayer,	<i>brick layer.</i>	4. Commonwealth,	<i>common wealth.</i>
Schoolmistress,	<i>school mistress.</i>	Blackberry,	<i>black berry.</i>
Penholder,	<i>pen holder.</i>	Statesman,	<i>states man.</i>
Screwdriver,	<i>screw driver.</i>	Windmill,	<i>wind mill.</i>
Grindstone,	<i>grind stone.</i>	Safeguard,	<i>safe guard.</i>

II. Omissions to be supplied.—Insert a suitable plural.

BLOOD-VESSELS.

1. The manner in which the blood-vessels are disposed in the human body, bears some resemblance to the arrangement of the *pipes* by which a great city is supplied with water. Large trunks are carried from the pumping engine in different *directions* ; smaller pipes branch out from these *trunks* into streets, lanes, and *alleys* ; still smaller *ones* issue from them, and convey the water into private *houses*. These water-pipes represent the arteries, which carry the blood from the heart to the *extremities* of the body. So far the resemblance is complete.

2. But the *citizens* may use the water or waste it as they please. Not so with the blood. The precious fluid conveyed by the arteries to the ends of the *fingers*, must be returned to the heart. In order to effect this purpose, another set of *pipes* is prepared called veins, which, joining the *extremities* of the arteries, receive the blood from them, and carry it back again to the heart. The *veins* present the same general appearance as the arteries.—MRS. HACK (adapted).

III. Underline the compound words, and tell the kind.—The *snowfall* (p.) seldom reaches *knee-height* (t.) on the *cornfields* (p.)—*Nothing* (p.) exceeds in beauty the *landscape* (p.) around Quebec.—A fond *grandfather* (p.) will often sit for hours in his *easy-chair* (t.) dotting over a child at its *playthings* (p.)—The desire to excel is *praiseworthy* (p.)—The *candlestick* (p.) is in the *cupboard* (p.).

Oral Conjugation.—Principal Parts and Infinitive of *dream*.

Analysis and Parsing.—Order is Heaven's first law.—Brevity is the soul of wit.—Sp. decl. sent.;—Subj., *order*;—Pred., *is*;—Att., *law*;—Heaven's, p. n., 3rd p., s. n., n. g., poss. c.;—First, adj.

LESSON XLVII.—Compounds.

172. When a compound word has but one accented syllable, and the parts of it are easily pronounced together, the hyphen is not generally inserted ; as, *watchword*, *gentleman*, *sheepfold*, *sunbeam*.

173. Compound words retain the orthography of the simple words which compose them ; as, *shellfish*, *horseman*, *lady-like*, *knee-deep*, *pennyworth*.

174. The exceptions are :—In permanent compounds of *full* and *all*, one *l* is dropped ; as, *careful*, *handful*, *fulfill*, *always*, *altogether* : but in temporary compounds, both *l*'s are retained ; as, *full-eyed*, *all-wise*. In *shepherd*, *fetlock*, *chilblain*, *pastime*, *welcome*, *welfare*, *Christmas*, one of the double letters is dropped.

I. Compounds.—Write the words in a compound noun, with or without the hyphen, as required.

- | | | | |
|-----------------|--------------------|------------------|----------------|
| 1. Watchtower. | 3. Teacup. | 5. Hourglass. | 7. Pitchfork. |
| Elbow-room. | Handful. | Watermelon. | Self-devotion. |
| Landmark. | Chilblain. | Harness-maker. | Bosom-friend. |
| Meeting-house. | Time-server. | Butterfly-shell. | Fetlock. |
| Ant-hill. | Candlemas. | Fortune-hunter. | Skylight. |
| 2. Brickkiln. | 4. Printing-press. | 6. Thorn-hedge. | 8. Plum-tree. |
| Barnyard. | Horse-cucumber. | Glow-worm. | Pear-tree. |
| Counting-house. | Shoemaker. | Stepping-stones. | Grandson. |
| Goatskin. | Writing-master. | Tin-pedlar. | Chess-board. |
| Blackbird. | Paper-mill. | Gunpowder. | Air-pump. |

II. Omissions to be supplied.—Insert the plural noun required.

VOLCANOES.

1. *Volcanoes* in a state of eruption present several remarkable *phenomena*. Flames, smoke, and large hot *masses* are projected from the craters often to a considerable height. *Showers* of ashes are ejected and spread over the face of the country. These showers are sometimes so dense as to darken the surrounding towns and *villages*, so that the inhabitants must carry *lanterns* with them in the *streets* in the middle of the day. This has happened during the *eruptions* of Vesuvius, and in Quito during the eruptions of Pichincha.

2. "Lava streams," says Humboldt, "are less dreaded than an eruption of *ashes*, a phenomenon which fills the *imagination* of men with *images* of terror, from the vague tradition of the manner in which Herculaneum, Pompeii, and Stabiae were destroyed." Lava *streams* often issue from the sides of the volcanic mountain, and creep with slow but steady *steps* over the adjoining country, which they cover with a bed of molten rock ; destroying *buildings*, consuming the plants and *trees* they meet in their resistless progress, and entirely altering the face of the country.—REID—adapted—(1791-1858).

III. Insert a compound noun instead of the words in Italics.—A *glass-house* formerly stood on the *hill-top*.—A *snowball* was thrown at me.—The *limekiln* stands at the other side of the *thorn-hedge*.—A *barrowful* of earth was put around the trunk of the *plum-tree*.—The *shoemaker* lay down to sleep near an *ant-hill*.

Oral Conjugation.—Indicative present and past of *rave*.

Analysis and Parsing.—Knowledge is power.—Lucy is a good girl.—Sp. decl. sent.;—Subj., *knowledge*;—Pred., *is*;—Att., *power*.

LESSON XLVIII.—Primitive and Derivative Words.

175. A **Primitive Word** is one that is not formed from any simpler word ; as, *man, friend, draw*.

176. A **Derivative Word** is one that is formed from some simpler word ; as, *manly, manfully ; friendly, friendship, unfriendly ; drawing, withdraw*.

177. The parts of derivative words are *roots, prefixes, and suffixes*.

178. The **Root** of a word is that part that belongs exclusively to the primitive form, and expresses the principal meaning ; as in *pressure, impression, suppress*, the root is **press**.

179. A **Separable Root** is one that is a significant English word without a prefix or a suffix ; as, *move, see, hold*.

180. When the *root* is not used alone as a word, it is said to be **inseparable** ; as in *convert, introduce*. **Vert** and **duce** are inseparable *roots*, since they are not used as English words.

I. **Root.**—Point out the root of the word.

1. Reform, <i>Form.</i>	3. Armament, <i>Arm.</i>	5. Beggar, <i>Beg.</i>
European, <i>Europe.</i>	Songster, <i>Song.</i>	Embark, <i>Bark.</i>
Kingdom, <i>King.</i>	Inaction, <i>Act.</i>	Perform, <i>Form.</i>
Pressure, <i>Press.</i>	Adverb, <i>Verb.</i>	Childhood, <i>Child.</i>
Entomb, <i>Tomb.</i>	Teacher, <i>Teach.</i>	Prefix, <i>Fix.</i>
2. Bravery, <i>Brave.</i>	4. Nonsense, <i>Sense.</i>	6. Duckling, <i>Duck.</i>
Overload, <i>Load.</i>	Forenoon, <i>Noon.</i>	Spaniard, <i>Spain.</i>
Uncrown, <i>Crown.</i>	Lambkin, <i>Lamb.</i>	Misdeed, <i>Deed.</i>
Hillock, <i>Hill.</i>	Slavery, <i>Slave.</i>	Reclaim, <i>Claim.</i>
Misbelief, <i>Belief.</i>	Withdraw, <i>Draw.</i>	Westward, <i>West.</i>

II. **Omissions to be supplied.**—Insert a suitable plural.

THE FIRST MISSIONARIES OF ONTARIO.

1. Years before the *pilgrims* landed in Cape Cod, the Roman Catholic Church had been planted by *missionaries* from France, in the eastern moiety of Maine ; and Le Caron, an unambitious Franciscan, had penetrated the land of the *Mohawks*, had passed to the north of the *hunting-grounds* of the Wyandots, and bound by his *vows* to the life of a beggar, had, on foot, or paddling a bark canoe, gone onward, and still onward, taking alms of the *savages*, till he reached the *rivers* of Lake Huron.

2. While Quebec contained scarcely fifty *inhabitants*, priests of the Franciscan Order (*Fathers* Le Caron, Viel, Sagard) had labored for years as *missionaries* in Upper Canada, or made their way to the neutral Huron tribe that dwelt on the *waters* of the Niagara.—BANCROFT.

III. **Underline the derivatives.**—Most *insects* are furnished with *compound eyes*, which consist of several six-sided surfaces, united together in such a manner as to form a large dark-colored *protuberance* on each side of the head.—In man, the *habitual absence* of sufficient light proclaims itself in the wan cheek and the bloodless lip.

Oral Conjugation.—Indicative perfect and pluperfect of *muse*.

Analysis and Parsing.—Men of few words are the best men.—The better part of valor is discretion.—Sp. decl. sent.;—Subj., *men*;—Pred., *are*;—Att., *men*;—of, prep.;—few, adj.;—words, c. n., 3rd p., pl. n., n. g.;—the, def. art.;—best, adj.

LESSON XLIX.—Prefixes and Suffixes.

181. A **Prefix** is a significant syllable or word placed before the root ; as in *mistake*, *undertake* ; *mis* and *under* are prefixes.

182. A **Suffix** is a significant letter or syllable placed after the root ; as in *amused*, *amusement*, *amusing* ; *d*, *ment*, and *ing* are suffixes.

183. All words formed from the same root are said to belong to the same **family of words** ; thus, *betake*, *mistake*, *retake*, *partake*, *overtake*, *undertake*, &c., belong to a family of words. The following words belong to another family : *Divert*, *convert*, *avert*, *pervert*, *controvert*, *invert*, *subvert*, *revert*, *perversion*, *diversity*, *introverted*, *uncontroverted*, &c.

I. Family of Words.—Give five words belong to the same family as the word indicated.

COMPRESS.	Depress, express, impress, oppress, repress.
ATTRACT.	Extract, contract, subtract, detract, protract.
SUSTAIN.	Obtain, retain, detain, contain, abstain.
CONFER.	Suffer, infer, offer, transfer, prefer.
PERFORM.	Conform, transform, inform, reform, deform.
REFUSE.	Diffuse, confuse, suffuse, transfuse, profuse.

II. Omissions to be supplied.—Insert the suitable plural noun in No. 1, and a singular in No. 2.

THE ARMOR OF THE CHRISTIAN KNIGHT.

1. A coat of linked mail, with long *sleeves*, plated gauntlets, and a steel breastplate, had not been esteemed a sufficient weight of armor ; there was, also, his triangular shield suspended round his neck, and his barred helmet of steel, over which he had a hood and collar of mail, which was drawn around the warrior's *shoulders* and throat, and filled up the vacancy between the hauberk and the headpiece. His lower *limbs* were sheathed, like his body, in flexible mail, securing the legs and *thighs*, whilst the *feet* rested in plated shoes, which corresponded with the *gauntlets*.

2. A long, broad, straight-shaped, double-edged falchion, with a *handle* formed like a cross, corresponded with a stout poniard on the other side. The knight, also, bore, secure to his *saddle*, with one end resting on his stirrup, the long steel-headed lance, his own proper *weapon*, which, as he rode, projected backward, and displayed its little pennoncel,¹ to dally in the faint breeze, or drop in the dead calm. To this cumbrous equipment must be added a surcoat of embroidered cloth, much frayed and worn, which was thus far useful, that it excluded the burning rays of the sun from the armor, which they would otherwise have rendered intolerable to the *wearer*.—SCOTT.

III. Form nouns by prefixing the words, after, back, down, high, low, mid, top.—Afternoon, highway, midwinter, downfall, backdoor, downhill, lowbell, background, topmast, lowland, midsummer, backbone, downpour, backhand, midnight.

Oral Conjugation.—Indicative future and future perfect of *play* (an air).
Analysis and Parsing.—Love God.—Fear God.—Sp. imp. sent.;—Subj. you (understood);—Pred., love (reg. tr. v., imp. m. 2nd p., pl. n.);—Obj., God.

1. Written also *pencil* and *pennoncel*.

LESSON L.

Literary Selection for Explanation and Study.

THE DERVIS AND THE CARAVANSARY.

A dervis,¹ traveling through Tartary, being arrived at the town of Balkh, went into the king's palace by mistake, as thinking it to be a public inn or caravansary. Having looked about him for some time, he entered into a long
5 gallery, where he laid down his wallet, and spread his carpet, in order to repose himself upon it after the manner of the Eastern nations. He had not been long in this posture, before he was discovered by some of the guards, who asked him what was his business in that place. The
10 dervis told them that he intended to take up his night's lodging in that caravansary. The guards let him know, in a very angry manner, that the house he was in was not a caravansary, but the king's palace. It happened that the king himself passed through the gallery during this debate,
15 and, smiling at the mistake of the dervis, asked him how he could possibly be so dull as not to distinguish a palace from a caravansary. "Sir," says the dervis, "give me leave to ask your majesty a question or two. Who were the persons that lodged in this house when it was first built?" The
20 king replied, his ancestors. "And who," says the dervis, "was the last person that lodged here?" The king replied, his father. "And who is it," says the dervis, "that lodges here at present?" The king told him, that it was he himself. "And who," says the dervis, "will be here after you?" The
25 king answered, the young prince, his son. "Ah! sir," said the dervis, "a house that changes its inhabitants so often, and receives such a perpetual succession of guests, is not a palace, but a caravansary."

—Addison (1672-1719).

Oral Statement—Sketch.....

1. Written also *derrise* and *dervish*.

Literary Analysis.

1. PERSONAGES.

{ Who are the speakers represented in this story?—*A dervis, guards, and the King of Tartary.*

TIME AND PLACE.

{ When and where did the incident take place?—*At Balkh, in the king's palace, towards night, on a certain occasion.*

2. WORDS AND ACTIONS.

- {
1. What did the dervis take the palace to be?—*A caravansary.*
 2. On entering what did the dervis do?—*He sought out a suitable place in which to repose for the night.*
 3. Was he left undisturbed?—*No: some guards inquired why he came there; whereupon the dervis answered that he took up his night's lodging in that caravansary.*
 4. What action did the guards take in the matter?—*They let him know that he was in the king's palace.*
 5. What happened during the debate between the dervis and the guards?—*The king passed through the gallery, and smiling at the mistake of the dervis, asked him how it was possible he took the palace for a caravansary.*
 6. What did the dervis say?—*He asked permission to address the king a few questions: on his request being granted, he made inquiries as to who lodged in the house when it was first built, and from that down to the present inhabitants, and even as to the future occupants.*

3. RESULT.

{ What remark did the dervis make when he heard how often the house changed inhabitants?—*"A house that changes its inhabitants so often, and receives such a perpetual succession of guests, is not a palace, but a caravansary."*

MORAL.

{ What is the moral of this story?—*To look upon this world as a caravansary, and to aim at reaching Heaven where there is no change.*

Questions and Suggestions.

1. What is a dervis?—*A Turkish or Persian monk, especially one who professes extreme poverty and austerity.*
2. Where is Tartary?—*In Asia and Europe. It is a vast region, in its widest acceptance extending from the Sea of Japan to the Dnieper River.*

Questions and Suggestions.

3. Where is *Balkh* (*Balkh*)?—*In Tartary, in the province of Balkh.*
 4. What is an *inn*?—*A house for the lodging and entertainment of travelers. (Give other meanings.)*
 5. What is a *caravansary*?—*A kind of inn, in the East, where caravans rest at night, being a large square building, with a spacious court in the middle.*
 6. What is the meaning of *gallery* as used in this place (5th l.)?—*It must mean here a long and narrow corridor or ward. (Give other meanings for gallery.)*
 7. What is a *wallet*?—*A bag for carrying the necessities of a journey.*
 8. Give other names for travelers' bags.—*Portmanteau, valise, knapsack. (Explain the exact meaning of each.)*
 9. What is a *carpet*?—*A heavy fabric commonly woven of wool, used as a covering for floors.*
 10. What are the *Eastern Nations*?—*The nations of Asia and the nations of the extreme eastern part of Europe.*
 11. Give synonyms of *posture*.—*Attitude, position. (Explain the shades of difference.)*
 12. Use equivalents for *guards*.—*Watches, sentinels.....*
 13. What is a *palace*?—*A house in which an emperor, king, duke, pontiff, bishop, or other distinguished person resides. It is usually a magnificent residence.*
 14. Does it appear that the palace referred to in the selection was a magnificent house?—*It is not very easy to decide whether it was a grand edifice or not, as the dervis took it, or pretended to take it, for a caravansary; while, on the other hand, the king was surprised to find the dervis so dull as not to be able to distinguish between a caravansary and a palace. It may, indeed, be that the dervis dissembled in order to give the king a useful lesson.*
 15. To whom is the term *majesty* addressed?—*To kings. (Give the terms employed to princes, the Pope, cardinals, archbishops, bishops, governors, mayors, the President of the United States.....)*
 16. What is the meaning of *lodged*?—*Rested or dwelt for a time.*
 17. Why is not *lived*, or *dwelt*, or *resided* used here?—*Because lodged brings out the idea intended better, that is, a short stay, such as for a night, a week, a month.....*
 18. What is meant by *ancestors* here?—*His forefathers, those from whom he had his origin.*
 19. What was the object of the questions the dervis addressed the king?—*He wanted to prove that the palace was really a caravansary, considering the meaning of the word in a broad sense, and that consequently he made no mistake in selecting the place for his night's repose.*
 20. What are *inhabitants*?—*People that live in a place. (Explain the difference between inhabitant and lodger.)*
 21. What is the meaning of *perpetual* in this place?—*Continuing indefinitely. (Give other meanings.)*
 22. What does *succession* mean here (27th l.)?—*A following of persons in order of time. (Give other meanings.)*
 23. What is meant by *guests*?—*Friends entertained for a short time. (Give other meanings.)*
-

Questions and Suggestions.

24. Point out the proper nouns in the selection.—*Tartary, Balkh.*
25. Point out the nouns in the possessive case.—*King's* (2nd l.), *night's* (10th l.), *king's* (13th l.)
26. Point out the plural nouns in the selection.—*Nations* (7th l.), *guards* (8th l.), *guards* (11th l.), *persons* (18th l.), *ancestors* (20th l.), *inhabitants* (26th l.), *guests* (27th l.).
27. Give the plural of *dervis*, *caravansary*, *gallery*.—*Dervises*, *caravansaries*, *galleries*.
28. Give the feminine of (1) *king*, (2) *prince*.—(1) *Queen*, (2) *princess*.
29. Indicate the nouns that are subjects as far as the 16th line (inclusive).—*Dervis*, *business*, *dervis*, *guards*, *house*, *king*.
30. Point out the objects in the last sentence.—*Inhabitants*, *succession*, *guests* (*gov. by of*).

Exercise.—Write a sketch of *The Dervis and the Caravansary*

Phraseology and Composition.

- I.**—Make three statements about *Intemperance* and three about *Charity*.

INTEMPERANCE.

1. *Intemperance* destroys domestic happiness.
2. *Intemperance* lowers man beneath the level of the beast.
3. *Intemperance* ruins both body and soul.

CHARITY.

1. *Charity* should be universal as to time, place, and person.
2. *Charity* thinks no evil.
3. *Charity* covers a multitude of sins.

-
- II.**—Place at the beginning of the sentence the words which name the author of the statement.

- St. Paul* says: "Let there be neither quarrels nor envy among you."
St. John says: "He that shall persevere to the end shall be saved."
St. Denis says: "The most divine thing is to coöperate with God for the salvation of souls."
St. Francis of Sales says: "To support injuries is the touchstone of humility."
St. Bernard says: "The eye troubled by anger sees not straight."
-

Phraseology and Composition.

III.—Add a second proposition to the first, and connect both by means of the conjunction *because*.

1. *A rose is red*, because its surface absorbs the blue and yellow rays of light and reflects only the red.
2. *Green tea is unwholesome*, because it contains prussic acid.
3. *Vegetables should be eaten with salt meat*, because they contain potash, a substance of which the brine has deprived the meat.
4. *Excess in eating brings on indigestion*, because the stomach digests only the food required by the system.
5. *Indigestion brings on bilious attacks*, because the liver secretes a fluid to assist in the digestion of food.

Exercise on Homophonous Words.

IV.—1. Cruel.	2. Color.	3. Courser.	4. Cudle.
Crewel.	Culler.	Coarser.	Cuddle.
Cue.	Cygnets.	Champagne.	Cheap.
Queue.	Signet.	Champaign. ¹	Cheep.

Where the dash occurs, insert a suitable word taken from the above list.

1. Is it not *cruel* for you to hit your brother in the eye with that ball of *crewel*?
The billiard player handled his *cue* cleverly.
That Chinese lady has her hair dressed in a *queue*.
2. When the *culler* was accused of cheating, the rosy *color* fled from his cheeks.
A wicked boy broke the *cygnets*' leg with a stone.
The king affixed his *signet* to the document.
3. The winning *courser*'s coat was *coarser* than that of a Canadian pony.
My bottles of *champagne* ran dry before I crossed that broad expanse of *champaign*.
4. A *cudle* is a small sea fish.
John will *cuddle* himself in his blankets and sleep soundly till morning.
That rug is very *cheap*.
To *cheep* is to chirp as a sparrow or a young bird.

V.—Write a composition about BIRDS' NESTS.

¹Also pronounced *kāmpān*.

Questions on the Grammatical Text

XLVI.

167. How are words classified as to form?—168. What is a Simple Word?—
169. What is a Compound Word?—170. What are Permanent Compounds?—
171. What are Temporary Compounds?

XLVII.

172. When is the *hyphen* omitted in compound words?—173. How are compound words spelt?—174. What are the exceptions to the last rule?

XLVIII.

175. What is a Primitive Word?—176. What is a Derivative Word?—177. What are the parts of derivative words?—178. What is the Root of a word?—
177. What is a Separable Root?—180. When is the root of a word said to be *inseparable*?

XLIX.

181. What is a Prefix?—182. What is a Suffix?—183. What is meant by a *family of words*?



LESSON LI.—Formation of Nouns.

184. Nouns are formed :—

1. By uniting two or more words so as to make but one ; as, *mouse-trap*, *gunpowder*, *blacksmith*, *foster-child*, *fish-pond*, *attorney-at-law*.

2. By placing a prefix before an existing noun ; as, *truth*, *untruth* ; *verb*, *adverb* ; *taste*, *foretaste*.

3. By adding a suffix to a verb, an adjective, or another noun ; as, *act*, *action* ; *free*, *freedom* ; *law*, *lawyer*.

185. Many nouns are derived from verbs :—

1. Without any change ; as, *to work*, **work** ; *to love*, **love**.

2. By changing the position of the accent ; as, *to rebel*, *a rebel* ; *to object*, *an object* ; *to record*, *a record*.

3. By changing some letter or letters either in the body of the word or at the end ; as, *to bind*, *a bond*, *band* ; *to speak*, *a speech*.

I. Derivation.—Find the noun by changing some letters in the word.

1. Bleed,	<i>blood.</i>	2. Choose,	<i>choice.</i>	3. Heave,	<i>heap.</i>
Give,	<i>gift.</i>	Sell,	<i>sale.</i>	Shoot,	<i>shot.</i>
Strike,	<i>stroke.</i>	Lose,	<i>loss.</i>	Drive,	<i>drove.</i>
Live,	<i>life.</i>	Tell,	<i>tale.</i>	Fly,	<i>flight.</i>
Break,	<i>breach.</i>	Run,	<i>race.</i>	Lend,	<i>loan.</i>
Ascend,	<i>ascent.</i>	Grieve,	<i>grief,</i>	Freeze,	<i>frost.</i>

II. Plural of Nouns.—Supply the plural noun required by the sense.

FIRST ATTEMPT OF THE JESUITS TO ESTABLISH A MISSION IN
THE FAR WEST.

1. In August, 1654, two young *fur-traders*, smitten with the love of adventure, joined a band of the *Ottawas*, or other *Algonquins*, and, in their little *gondolas* of bark, ventured on a voyage of five hundred *leagues*. After two *years* they re-appeared, accompanied by a fleet of fifty *canoes*, urged forward by five hundred *arms*. The *natives* ascend the cliff of St. Louis, welcomed by a salute from the ordnance of the castle. They described the vast *lakes* of the west, and the numerous *tribes* that hover round them ; they speak of the *Knisteneaux*, whose *homes* stretched away to the Northern Sea ; of the powerful *Sioux*, who dwelt beyond Lake Superior ; and they demand commerce with the French, and *missionaries* for the boundless west.

2. The request was eagerly granted ; and Gabriel Dreuilletes (1656), the same who carried the cross through the *forests* of Maine, and Leonard Gareau, of old, a missionary among the Hurons, were selected as the first religious *envoys*, to a land of *sacrifices*, *shadows*, and *deaths*. The *canoes* are launched ; the tawny *mariners* embark ; the *oars* flash, and *sounds* of joy and triumph mingle with the last *adieux*. But, just below Montreal, a band of *Mohawks*, *enemies* to the *Ottawas*, awaited the convoy ; in the affray, Gareau was mortally wounded, and the fleet dispersed.—BANCROFT.

III. Put in the Singular.—A *body* of soldiers may be formed into an *army*, a *column*, a *phalanx*, a *company*, or a *corps* ; and a single *soldier* may be detailed as a *scout*, a *sentry*, or a *sentinel*.—The officers of a *regiment* are the *colonel*, *lieutenant-colonel*, *major*, *adjutant-general*, *captain*, *ensign*, and *aid-de-camp*.

Oral Conjugation.—Potential present and past of *desire* (repose).

Analysis and Parsing.—Repentance is the sister of innocence.—The tawny mariners embark.—Sp. decl. sent. ;—Subj., *repentance* ;—Pred., *is* ;—Att., *sister*.

LESSON I.II.—Formation of Nouns.—Prefixes.

186. Prefixes are of Anglo-Saxon, Latin, or Greek origin

187. The principal Anglo-Saxon or English prefixes are:—

A.	signifies <i>on, in, at</i> ; as, <i>Aboard, on board.</i>
He.	signifies <i>upon, over, nearness</i> ; as, <i>Bespatter, to spatter over.</i>
Counter.	signifies <i>against, opposed to</i> ; as, <i>Counteract, to act against.</i>
En, Em.	(before <i>b, p</i>), signifies <i>to make, in, upon</i> ; as, <i>Ennoble, to make noble.</i>
For.	signifies <i>not, contrary</i> ; as, <i>Forbid, to bid not to do.</i>
Fore.	signifies <i>before</i> ; as, <i>Foretell, to tell beforehand.</i>
Mis.	signifies <i>wrong, ill</i> ; as, <i>Miscall, to call by a wrong name.</i>
Out.	signifies <i>excess beyond, exterior</i> ; as, <i>Outlaw, beyond the law.</i>
Over	signifies <i>excess, beyond</i> ; as, <i>Overshoot, to shoot beyond.</i>
Un.	signifies <i>not, to undo</i> ; as, <i>Untwist, to undo the twist.</i>
Under.	signifies <i>inferiority, beneath</i> ; as, <i>Underagent, an inferior agent.</i>
Up.	signifies <i>motion upwards, subversion</i> ; as, <i>Uproot, to root up.</i>
With.	signifies <i>against, back</i> ; as, <i>Withstand, to stand against.</i>

188. The prefix *be* sometimes forms transitive verbs from intransitive; as, *bemoan*; it sometimes forms transitive verbs from adjectives or nouns; as, *benumb*; and it is sometimes merely intensative; as in *bedazzle, becalm*.

Oral Exercise.—Find words with one of the above prefixes:—*Ahead, besiege, countermand, enrich, forsake, foresee, misspell, outcry, overflow, unkind, underlie, upcast, withdraw.*

I. Prefixes.—Form the noun by means of the above prefixes.

1. Thought,	Forethought.	3. Maker,	Undertaker.
Growth,	Undergrowth.	Line,	Outline.
Truth,	Untruth.	Hap,	Mishap.
Cast,	Outcast.	Believer,	Unbeliever.
Chanter,	Enchanter.	Post,	Outpost.
2. Kindness,	Unkindness.	4. Closure,	Enclosure.
Start,	Upstart.	Noon,	Forenoon.
Fortune,	Misfortune.	Writer,	Underwriter.
Coat,	Overcoat.	Seer,	Overseer.
Finger,	Forefinger.	Certainty,	Uncertainty.

II. Sentences to be completed.—Insert a singular noun.

THE SPIDER.

1. Of all the solitary insects I have ever remarked, the *spider* is the most sagacious, and its actions, to me, who have attentively considered them, seem almost to exceed *belief*. This *insect* is formed by nature for a *state* of war, not only upon other insects, but upon each other. For this state, nature seems perfectly well to have formed it. Its head and *breast* are covered with a strong natural *coat* of mail, which is impenetrable to the attempts of every other insect, and its belly is enveloped in a soft pliant *skin*, which eludes the sting even of a wasp. Its legs are terminated by strong claws, not unlike those of a *lobster*; and their vast length, like spears, serves to keep every *assailant* at a distance.

2. Not worse furnished for observation than for attack or *defence*, it has several eyes, large, transparent, and covered with a horny *substance*, which, however, does not impede its *vision*. Besides this, it is furnished with forceps above the mouth, which serve to kill or secure the *prey* already caught in its claws or its *net*.—GOLDSMITH.

III. Decompose the noun into two words giving sense.—Dooms-day, *doom's day*; ant-hill, *ants' hill*; Michaelmas, *Michael Mass*; swineherd, *swine herder*; painstaker, *pains taker*; daystar, *day star*; pastime, *pass time*; mole-hill, *moles' hill*; sheepskin, *sheep's skin*; penny-weight, *penny's weight*; shepherd, *sheep herder*; fetlock, *feet lock*.

Oral Conjugation.—Potential perfect and pluperfect of *sing* (a song).

Analysis and Parsing.—Edmund Burke was a great orator.—Daniel O'Connell was a great patriot.—Sp. decl. sent. :—Subj., *Edmund Burke*;—Pred., *was*;—Att., *orator*;—a, indef. art.;—great, adj.

LESSON LIII.—Formation of Nouns.—Prefixes.

189. The principal Latin prefixes are:—

Ad, a, ac, af,	signifies <i>to, towards, near</i> ; as, <i>Afix</i> , to fix to.
Ante,	signifies <i>before</i> ; as, <i>Antedate</i> , to date before the true time.
Circum,	signifies <i>around</i> ; as, <i>Circumnavigate</i> , to sail around.
Con, co, com, col, cor,	signifies <i>with, together</i> ; as, <i>Compress</i> , to press together
Contra, contro,	signifies <i>against</i> ; as, <i>Contraband</i> , against the prohibition.
De,	signifies <i>from, down</i> ; as, <i>Dethrone</i> , to remove from the throne.
Dis, di,	signifies <i>away, apart, not</i> ; as, <i>Displease</i> , not to please.
Ex, e, ec, ef, es,	signifies <i>out of, from</i> ; as, <i>Erface</i> , to blot out.
In, im, il, ir,	signifies <i>in, upon, not</i> ; as, <i>Imprint</i> , to print into.
Inter,	signifies <i>between, among</i> ; as, <i>Intermix</i> , to mix together.
Ob, op, oc, of,	signifies <i>against, down, in front</i> ; as, <i>Object</i> , to cast against.
Per,	signifies <i>through, by</i> ; as, <i>Pervade</i> , to pass through.
Pre,	signifies <i>before</i> ; as, <i>Prejudge</i> , to judge beforehand.
Pro,	signifies <i>for, forth, forward</i> ; as, <i>Pronoun</i> , for a noun.

190. The prefix *in, im, il, ir*, joined to a verb or a word derived from a verb, signifies, *into, upon*; as, *Impress*, to press into. But, when prefixed to an adjective or a noun derived from an adjective, it signifies *not*; as, *Imprudent*, not prudent.

Oral Exercise.—Find nouns having one of the above prefixes:—*Adjudgment, antemeridian, circumference, co-operation, contradiction, depression, discharge, expense, imperfection, intercession, opposition, percentage, presentiment, progression.*

I. Prefixes.—Form nouns by means of the list of prefixes.

1. Justice,	<i>Injustice.</i>	3. Ease,	<i>Disease.</i>
Loyalty,	<i>Disloyalty.</i>	Promise,	<i>Compromise.</i>
Sequence,	<i>Consequence.</i>	Credit,	<i>Discredit.</i>
Date,	<i>Antedate.</i>	Sentiment,	<i>Presentiment.</i>
View,	<i>Interview.</i>	Room,	<i>Anteroom.</i>
2. Avowal,	<i>Disavowal.</i>	4. Junction,	<i>Conjunction.</i>
League,	<i>Colleague.</i>	Mixture,	<i>Intermixture.</i>
Vision,	<i>Prevision.</i>	Motion,	<i>Promotion.</i>
Heir,	<i>Coheir.</i>	Legality,	<i>Illegality.</i>
Religion,	<i>Irreligion.</i>	Migration,	<i>Emigration.</i>

II. Omissions to be supplied.—Where the dash occurs, insert a plural noun that will complete the sense.—*The Teacher may question on the formation of the nouns.*

CONCERNING VENTILATION.

The foul air which passes from the *lungs* and through the *pores* of the skin does not fall to the floor, but diffuses itself through the surrounding atmosphere. A single breath, therefore, will to a trifling but certain extent, taint the air of a whole room. A light or fire will vitiate air as much as a dozen persons. It is now fully established that carbonic oxide gas, a product of combustion still more deadly than carbonic acid gas, leaks out from a stove through the *pores* of the hot iron.—J. D. STEELE.

III. Add a prefix in No. 1, and separate the prefix in No. 2.—

1. *Claimant*.....*acclaimant, impatience, disorder, circumlocution, preengagement, inconstancy, entanglement.*—2. *contra-diction, appor-tion, con-cord, pro-cession, at-traction, de-pression. ir-reverence, de-fence.*

Oral Conjugation.—*Subjunctive of attend* (a meeting).

Analysis and Parsing.—The rank is but the guinea's stamp.—The wish was father to the thought.—Sp. decl. sent.;—Subj., *rank*;—Pred., *is*;—Att., *stamp*;—but, conj.;—*guinea's*, c. n., 3rd p., sing. n., n. g., poss. c.

LESSON LIV.—Formation of Nouns.—Prefixes.

191. The following are also Latin prefixes :—

Re,	{ signifies back, again; as, Reenter, to enter again.
Sub, sub, sub,	{ signifies under, after; as, Suffix, to fix after.
Super, sur,	{ signifies over, above, beyond; as, Surmount, to mount above.
Trans, tra,	{ signifies across, otherwise; as, Transpose, to place otherwise.

NOTE.—The prefixes *ad, con, ex, in, ob, sub*, change the final letter to accord with the initial consonant of the root. Thus, *adjoin, accede, affirm, aggregate, allot, annex, apportion, arrogate, assure, attest;—confuse, coheir, cognate, colleague, compress, correspond;—expire, eject, eccentric, effuse;—inflamm, implant, illegal, irregular, ignorant; obtain, occur, offer, oppose;—subdivide, succor, suffice, suggest, supplant, sustain.*

192. The principal Greek prefixes are :—

A, an,	{ signifies without; as, Anarchy, without rule.
Amphi,	{ signifies on both sides, two; as, Amphibious, having two lives.
Anti, ant,	{ signifies against, opposite to; as, Antarctic, opposite to the Arctic.
Dia,	{ signifies through; as, Diameter, a measure through.
En, em,	{ signifies in, upon; as, Energy, inward power.
Hyper,	{ signifies over, beyond; as, Hypercritical, over critical.
Syn, syl,	{ signifies with, together; as, Syllable, a taking together.
sym,	

Oral Exercise.—Find nouns having one of the above prefixes:—*Review, subdivision, surveyor, transformation;—Atheist, amphitheater, antichristian, dialogue, engraver, hypermeter, sympathy.*

I. Prefixes.—Give a noun formed by means of the above list of prefixes.

1. Entrance,	Reëntrance.	2. Fusion,	Transfusion.
Editor,	Subeditor.	Version,	Subversion.
Action,	Transaction.	Petition,	Repetition.
Porter,	Reporter.	Structure,	Superstructure.
Vision,	Supervision.	Climax,	Anticlimax.
Name,	Surname.	Position,	Transposition.
Planter,	Supplanter.	Election,	Reëlection.
Deacon,	Subdeacon.	Division,	Subdivision.
Lease,	Release.	Abundant,	Superabundant.

II. Omissions to be supplied.—Where the dash occurs, insert a noun of the plural number that will complete the sense.—*The Teacher may question on the formation of the nouns.*

CONCERNING VENTILATION.—(Continued.)

Thus, besides the air which a stove withdraws from a room, it actually poisons that which we breathe. Many breaths and lights rapidly unfit the air for use. The perfection of ventilation is reached when the air of a room is as pure as that out of doors. In spite of these well-known facts, scarcely any pains are taken to supply fresh air, while the doors and windows, where the life-giving oxygen might creep in, are hermetically sealed.—J. D. STEELE.

III. Add a prefix in No. 1, and separate the prefix in No. 2.—

1. *Construction, reconstruction; contract, subcontract; behave, misbehave; ply, reply; inform, misinform; abuse, disabuse; conduct, reconduct; duplicate, reduplicate; demeanor, misdemeanor; direct, misdirect; do, undo; lock, unlock.*—2. *Re-publican, sus-pension, in-elegant, re-semblance, ad-join, mis-spell, ir-reproachable, ir-retentive, in-eloquent, in-fallible, a-foot, a-board, il-liberal, a-broad, un-manly, dis-obey, dis-commode, en-able, re-breathe, be-numbered, ex-centric.*

Oral Conjugation.—Imperative and Participles of *bake*.

Analysis and Parsing.—Obey your superiors.—Respect your equals.—*Sp. imp. sent.;—Subj., you (understood);—Pred., obey;—Obj., superiors,*

LESSON LV.

Literary Selection for Explanation and Study.

TWO TRAVELERS AND AN OYSTER.

Once, says an author, where, I need not say,
 Two travelers found an oyster in their way ;
 Both fierce, both hungry ; the dispute grew strong ;
 While scale in hand Dame Justice passed along.
 5 Before her each with clamor pleads the laws,
 Explained the matter, and would win the cause.
 Dame Justice, weighing long the doubtful right,
 Takes, opens, swallows it, before their sight.
 The cause of strife removed so rarely well,
 10 "There, take," says Justice, "take ye each a shell.
 We thrive at Westminster on fools like you :
 'Twas a fat oyster—Live in peace—Adieu."
 —Pope (1688-1744).

Oral Statement—Sketch.....

Literary Analysis.

- | | |
|-----------------------|--|
| 1. PERSONAGES. | Who are the personages in this fable?— <i>Two travelers and Dame Justice.</i> |
| TIME AND PLACE. | { When and where did the interview take place?
— <i>The time and place are indefinite.</i>
" <i>Once . . . where, I need not say.</i> " |
| 2. WORDS AND ACTIONS. | { 1. What did the two travelers find?— <i>An oyster on their way.</i>
2. What does the third verse suggest?— <i>That there was a hot dispute between the travelers as to the ownership of the oyster.</i>
3. Who appeared on the scene?— <i>Dame Justice.</i>
4. What did the travelers before Dame Justice?— <i>Each argued his cause eloquently and vehemently.</i> |
| 3. RESULT. | { What was the result?— <i>Dame Justice opened the oyster and swallowed it, politely leaving a shell to each of the travelers.</i> |
| MORAL. | { What lesson should be learned from this fable?
— <i>To avoid lawsuits when possible, as they most frequently end in loss to both parties,</i> |

Questions and Suggestions.

1. What is an *oyster*?—*A bivalve shell-fish*
 2. For what is the first line remarkable?—*It is a popular formula for beginning a familiar story.*
 3. Supply some omissions in the 3rd line.—*[They were] both fierce, [they were] both hungry.* (These omissions are said to be understood.)
 4. What name is given to an omission such as the above?—**Ellipsis.**
 5. What is a *dispute*?—*A controversy in words; debate; discussion.* (Give the different shades of meaning of these words.)
 6. Who is *Dame Justice*?—*Justice personified.*
 7. What is the meaning of *Dame*?—*Lady, mistress.* (Sometimes it is used in a reproachful sense; as, "**Dame Van Winkle.**")
 8. What is meant by "with clamor"?—*With noisy eloquence.*
 9. What is the meaning of *plead*?—*To argue in support of a claim, or in defence against the claim of another.*
 10. What means "and would win the cause"?—*It means that each one believing he had such good reasons on his side and that he proclaimed them so eloquently, thought he should win.*
 11. What do the 7th and 8th lines contain?—*The decision of Dame Justice.*
 12. Use one word for "cause of strife" (9th l.)—*Oyster.*
 13. What does the 10th line suggest?—*That little more than an oyster shell remains to the contesting parties after a lawsuit.*
 14. What is the meaning of *thrive*?—*To prosper.*
 15. What is *Westminster*?—*In England.* (Is there any other Westminster?)
 16. What place in Westminster is referred to here?—*Westminster Hall—the High Court of England—in which lawyers make their fortunes—"We thrive at Westminster on fools like you."*
 17. Why does Dame Justice address them as fools?—*Because people who go to law without having serious reasons, are foolish.*
 18. What does "'twas a fat oyster" suggest?—*This is another hint as to the fat sums lawyers often take from their clients.*
 19. What is the meaning of "live in peace"?—*An advice from Dame Justice to the travelers to profit by the lesson she gave them, and henceforth to live in peace.*
 20. What is the meaning of *adieu*?—*Good-by, farewell; a commendation to the care of God, (from two French words meaning to God).*
 21. Why did the author select an *oyster* as the bone of contention here?—*To show for what a trifle some people go to law, and to show how ridiculous such people make themselves.*
-
22. Of what gender is *Dame Justice*?—*Feminine gender.*
 23. Make a list of the plural nouns in the fable.—*Travelers, laws, fools.*
 24. Analyze and parse: *Live in peace.*—Sp. imp. sent.;—Subj., *you* (understood);—Pred., *live*;—(neither obj. nor att.)—*Live*, reg. int. v., imp. m., 2nd p., pl. n.;—*in*, prep.;—*peace*, c. n. (abst.), 3rd p., s. n., n. g., obj., gov. by prep. *in*.

Exercise.—Paraphrase the *Two Travelers and an Oyster.*

Phraseology, and Composition.

- I.—Construct sentences which shall each contain two of the given names: Othoniel, Samuel; Saul, Gelboe; Joseph, Pharaoh; David, Jerusalem; Jehu, Achab.

Othoniel was the first, and *Samuel* the last, of the Judges of Israel.

Saul, the first king of Israel, lost his life at the battle of *Gelboe*.

Joseph interpreted two dreams for *Pharaoh*.

David built the city of *Jerusalem*.

Jehu exterminated the family of *Achab*.

- II.—Change the imperative form.

PUPIL'S EDITION: *Obey, if you wish to be obeyed.*

<i>Obey....</i>	<i>You should obey, if you wish to be obeyed.</i>
<i>Be firm....</i>	<i>You should be firm in face of danger.</i>
<i>Never yield....</i>	<i>We must never yield to our evil propensities.</i>
<i>Study....</i>	<i>You should study attentively the history of your country.</i>
<i>Shun....</i>	<i>We must shun sin as we would a serpent.</i>
<i>Never deceive....</i>	<i>You should never deceive your master.</i>
<i>Be proud....</i>	<i>We should be proud of our country's glory.</i>
<i>Speak....</i>	<i>We should speak seldom of our own doings.</i>

- III.—What special meaning does the adjective give to the noun which it qualifies?

1. A *high-pressure* engine is a steam-engine in which the steam is not condensed.
2. A *low-pressure* engine is a steam-engine fitted with an apparatus for condensing the steam into water.
3. *Corned* meat is meat that is preserved by being moderately salted.
4. *Fresh* meat is meat that has not been salted.
5. *Civil* law is the law of a state or country.
6. *Moral* law is the law of God's commandments.
7. *Ecclesiastical* law is the law of the Church.
8. *Sacred* history is the narrative of events contained in the Bible.
9. *Natural* history is the history of the Animal Kingdom.

Exercise on Homophonous Words.

IV.—1. Day.	2. Discreet.	3. Dost.	4. Draft.
Dey.	Discrete.	Dust.	Draught.
Dun.	Doe.	Does.	Dram.
Done.	Dough.	Doze.	Drachm.

Where the dash occurs, insert a suitable word taken from the above list.

1. *Day* and night succeed each other.
A *dey* is a Moorish governor.
The mason began to *dun* me for his pay before he had entirely *done* his work.
2. My grandfather was very *discreet*.
I asked the pupil what he meant by a *discrete* proposition.
The tame *doe* bounded through the kitchen and upset the cook's dish of *dough*.
3. *Dost* thou not believe the words of the Almighty Who hath said:
"Unto *dust* thou shalt return."
I was awakened from my fitful *doze* by four *does* breaking through the bushes near where I lay.
4. I was robbed of a *draft* for forty dollars while taking a *draught* of water.
John gave a *drachm* for a *dram* of good rum.

V.—Write a composition about GRANDFATHER'S CLOCK.

Questions on the Grammatical Text.

II.

184. Give three ways in which nouns are formed.—Give examples under each.—185. How are many nouns derived from verbs?—Give examples.

III.

186. Of what origin are prefixes?—187. Give some of the Anglo-Saxon prefixes.—Give the meaning of each.—188. What does the prefix *be* sometimes form?

III.

189. Name the principal Latin prefixes.—Give the meaning of each.—Give example.—190. What does the prefix *in*, *im*, *il*, or *ir* joined to a verb or a word derived from a verb, signify?

IV.

191. Name some more Latin prefixes.—Examples.—What change is made in the prefixes *ad*, *con*, *ex*, *in*, *ob*, *sub*, to accord with the initial consonant of the root?—Examples.—190. Name the principal Greek prefixes.—Give the meaning of each.—Give examples.

LESSON LVI.—Rules for Suffixing.

In forming words by suffixes, the following rules should be observed :—

193. Monosyllables, and words accented on the last syllable, when they end in a single consonant preceded by a single vowel, double the final consonant before a suffix beginning with a vowel ; as, *gun*, *gunner* ; *rob*, *robbery* ; *sun*, *sunny*.

194. The chief exceptions are :—

1. Final *x* being equivalent to *ks*, is never doubled ; as in *mix*, *mixing*, *mixer*.

2. Words that on the addition of a suffix, change the position of the accent, do not always double the final consonant ; as, *prefer*, *preference*, *preferable*. But compounds retain the double letter, though the position of the accent is often changed ; as, *grasshopper*, *harelipped*.

195. A final consonant, when it is not preceded by a single vowel, or when the accent is not on the last syllable, should remain single before a suffix ; as, *fool*, *foolery* ; *hunt*, *hunter* ; *offer*, *offerings*.

196. The exceptions are :—

1. A single consonant, when preceded by a vowel after *qu*, is doubled ; as, *acquit*, *acquittal*, *acquitting*.

2. A number of dissyllables ending in single *l* preceded by a single vowel, but not accented on the second syllable, are generally written in their derivatives with double *l* ; as, *metal*, *metallic* ; *excel*, *excellence*.

I. Final Consonants.—Add the suffixes *ing*, *y*, *er*, *ed*, *ish*.

1. Spinning.	2. Knotty.	3. Cleaner.	4. Prefixed.	5. Selfish.
Dripping.	Sunny.	Neater.	Bigoted.	Snappish.
Fixing.	Foggy.	Redder.	Omitted.	Childish.
Joining.	Roomy.	Thinner.	Modeled.	Foolish.
Running.	Muddy.	Blacker.	Limited.	Sluggish.
Whizzing.	Rainy.	Greener.	Extorted.	Foppish.

II. Sentences to be completed.—Instead of the dash, insert in No. 1, a word in *ery*, and in No. 2, a word in *ing*, formed from the lists.

1. The seaman has gone to the *fishery* to examine the nets.

A *nunnery* is a religious retreat for women.

Everybody should know enough *cookery* to prepare his own food.

The artillery-man makes *gunnery* the study of his life.

Hides are dressed, at the *tannery*.

2. The practice of *gambling* should be discouraged.

A floor may be very tastefully arranged with *matting* made of rags.

Heavier *clothing* is required in winter than in the milder seasons.

The alacrity with which sailors move among the *rigging* is surprising.

Amateur *gardening* is a most useful and instructive amusement.

III. Suffix *ence* to No. 1., *ed* to No. 2.—1. Difference, occurrence, reference, conference, concurrence, abhorrence, preference.—2. Repelled, preferred, benefited, befitted, clotted, sneered, dragged, compelled, remitted, expelled, referred, allotted.

Oral Conjugation.—Principal Parts and Infinitive of *record*.

Analysis and Parsing.—Religion is man's consolation.—Virtue is its own reward.—Sp. decl. sent.;—Subj., *Religion*;—Pred., *is*;—Att., *consolation*.

LESSON LVII.—Rules for Suffixing.

197. Final *e* silent of a primitive word is dropped on taking a suffix beginning with a vowel; as, *guide, guidance; remove, removal; come, coming; globe, globule.*

198. The exceptions are:—

1. Words ending in *ce* or *ge* retain the *e* before *able* and *ous*; as, *trace, traceable; change, changeable; courage, courageous.*

2. *Dye, singe, springe, swinge, and tinge*, also preserve *e* so as not to be confounded with other words; as, *dyeing, dying; singeing, ringing.* Also *hoeing, shoeing, toeing.*

199. Final *e* of a primitive word is retained before a suffix beginning with a consonant; as, *state, statement; pale, paleness.*

200. The *e* is omitted in *awful, duly, nursling, truly, wisdom, wholly*; and usually in *abridgment, acknowledgment, argument, judgment, and lodgment.*

I. Final E.—Add the suffixes *able, ment, ous, ish, ly.*

1. Tamable.	2. Movement.	3. Gracious.	4. Roguish.	5. Purely.
Changeable.	Judgment.	Outrageous.	Slavish.	Entirely.
Serviceable.	Measurement.	Porous.	Whitish.	Securely.
Removable.	Argument.	Famous.	Aguish.	Truly.
Excusable.	Lodgment.	Nervous.	Thievish.	Wholly.
Valuable.	Amusement.	Umbrageous.	Mulish.	Lovely.

II. Omissions to be supplied.—Where the dash occurs, supply the suitable plural noun.—*Question on the formation of the nouns.*

THE FIRST MASS CELEBRATED IN ONTARIO.

The twelfth of August (1615) was a day evermore marked with white in the friar's (Father Le Caron) calendar. Arrayed in priestly vestments he stood before his simple altar; behind him was a little band of *Christians*, the twelve *Frenchmen* who had attended him, and the two who had followed Champlain. Here stood their devout and valiant chief (Champlain), and, at his side, the dauntless woodsman, pioneer of *pioneers*, Etienne Brulé, the interpreter. The Host was raised; the *worshippers* kneeled. Then their rough *voices* joined in a hymn of praise, *TE DEUM LAUDAMUS*; and then a volley of their *guns* proclaimed the triumph of the Faith to the *okies, manitous*, and all the brood of anomalous *devils* who had reigned with undisputed sway in these wild *realms* of darkness. The brave friar, a true soldier of the Church, had led her forlorn hope into the *fastnesses* of Hell; and now, with contented heart, he might depart in peace, for he had said the first Mass in the country¹ of the *Hurons*.—PARKMAN (1823-).

III. In No. 1 indicate the suffix, and in No. 2 add a suffix.—

1. Stranger, *soldier, swimmer, villager, dyer, digger, winner, sufferer, cottager, voyager, teacher, boiler, trimmer, stopper, runner, fruiterer, treasurer.*—2. *Dyeing, dying; singing, singeing; virtuous, having, derivative, hating, raving, eyeing, judgment, ability, rarity, maturity, agitation, creator.*

Oral Conjugation.—*Indicative present and past of teach.*

Analysis and Parsing.—The bride has gone to her father-in-law's.—The groom has gone to his mother-in-law's.—Sp. decl. sent.;—Subj., *bride*;—Pred., *has gone*;—(no att.);—*father-in-law's*, c. n., 3rd p., sing. n., m. g., poss. c.

1. Within the limits of what is now known as the *County of Simcoe.*

LESSON LVIII.—Rules for Suffixing.

201. Final *y*, when preceded by a consonant, is changed into *i* before the addition of a suffix not beginning with *i*; as, *city*, *citizen*; *merry*, *merriment*; *holy*, *holiness*: but *copy*, *copyist*; *baby*, *babyish*; *reply*, *replying*; *tory*, *toryism*. In a few derivatives, *y* is changed to *e*, before *ous*; as, *pity*, *piteous*; *plenty*, *plenteous*.

202. Words ending in *ie*, drop the *e* and change the *i* into *y* before *ing*, to prevent the doubling of *i*; as, *tie*, *tying*; *vie*, *vying*; *belie*, *belying*.

203. Final *y*, when preceded by a vowel, should not be changed; as, *annoy*, *annoyance*; *boy*, *boyhood*.

204. The words *daily*, *laid*, *lain*, *paid*, *said*, and their compounds are exceptions.

I. Final Y.—Add the suffixes *ous*, *er*, *ness*, *ing*, *ance*.

1. Envious.	2. Destroyer.	3. Business.	4. Copying.	5. Conveyance.
Bounteous.	Conveyer.	Readiness.	Defying.	Luxuriance.
Victorious.	Testifier.	Happiness.	Delaying.	Defiance.
Beauteous.	Employer.	Clumsiness.	Playing.	Annoyance.
Studious.	Pacifier.	Holiness.	Displaying.	Alliance.
Duteous.	Delayer.	Steadiness.	Satisfying.	Compliance.
Perfidious.	Betrayer.	Greediness.	Tarrying.	Appliance.
Melodious.	Denier.	Manliness.	Destroying.	Reliance.
Glorious.	Player.	Grayness.	Carrying.	Variance.
Joyous.	Carrier.	Tardiness.	Decoying.	Purveyance.

II. Sentences to be completed.—Where the dash occurs, supply a suitable plural noun.—Question on derivation.

THE TUDORS.

The *Tudors* reigned in England from 1485 to 1603. They were *Henries* VII. and VIII., Edward VI., Mary, and Elizabeth. During the reign of Henry VIII., began the so-called Reformation in England. Henry VIII. was the Nero of modern times. Henry put away his lawful wife, Catharine of Arragon; of the next four *wives*, two were put to death, and one was divorced. His sixth wife was fortunate enough to survive this most heartless of tyrants. Mary reestablished the Catholic religion in England; but Elizabeth suppressed it, and the country returned to Protestantism. Many great *writers* flourished during Elizabeth's reign. The principal were William Shakespeare, Edmund Spenser, and Francis Bacon.

III. Add the suffix *age* to No. 1, and indicate the suffix in No. 2.

—1. Marriage, baggage, carriage, bondage, ferriage, herbage, wharfage, tillage, villainage, village, vassalage, tonnage.—2. Annoyance, childish, liberalism, writer, girlish, womanish, mildness, holiness, disturbance, singer, baker, beggar, songstress, duchess, daily, paid, gracious, penurious, penniless

Oral Conjugation.—Indicative perfect and pluperfect of *analyze* (words).

Analysis and Parsing.—Henry VIII. was a heartless tyrant.—Nero was a persecutor of the Christians.—Sp. decl. sent.;—Subj., *Henry VIII.* (prop. n., 3rd p., sing. n., m. g.);—Pred., *was*;—Att., *tyrant*;—a, indef. art.;—*heartless*, ad.

LESSON LIX.—Rules for Suffixing.

205. Words ending in any double letter preserve it double before an additional termination not beginning with the same letter ; as, *agree, agreeable ; stiff, stiffness ; grass, grassless.*

206. A few irregular verbs are exceptions to this rule ; as, *flee, fled ; shall, shalt ; dwell, dwelt ; bless, blest or blessed*

207. This rule applies chiefly to words derived from monosyllables ending in *f, l, or s*, preceded by a single vowel, which letters are, with few exceptions, double ; as, *mill, hill, muff, staff, glass, pass.* The chief exceptions to this doubling are *clef, if, of ; as, gas, has, his, is, pus, this, thus, us, was, yes.*

208. *E* final, when not silent, is generally double ; as in *agree, free, see.*

I. Retaining.—Add the suffixes *ing, ness, ly, able.*

1. Agreeing.	2. Stillness.	3. Duly.	4. Passable.
Tattooing	Stiffness.	Gruffly.	Agreeable.
Decreeing.	Carelessness.	Fully.	Preferable.
Hallooing.	Harmlessness.	Oddly.	Portable.
Fleeing.	Grossness.	Shrilly.	Measureable.
Tossing.	Chillness.	Drolly.	Searchable.
Foreseeing.	Smallness.	Grossly.	Deplorable.
Dwelling.	Shrillness.	Uselessly.	Reasonable.

II. Plurals.—Supply the suitable plural noun.—*Question on the formation of the nouns.*—Point out the single sentences.

THE STUARTS.

The *Stuarts* were James I., *Charleses* I. and II., James II., William III. and Mary, and Ann. They reigned from A. D. 1603 to 1714, except during the COMMONWEALTH which lasted from 1649 to 1660. During the reign of Charles I., the LONG PARLIAMENT remained in session more than twelve *years*. Charles I. was put to death during the COMMONWEALTH. Oliver Cromwell was dictator. Cromwell was a cruel despot. James II. was a Catholic. James was opposed by the *Protestants*, because he wanted to restore the religion of Rome and grant *Catholics* liberty of worship ; he had, finally, to flee to France. The "Act of Settlement" was passed during the reign of William III. and Mary, its principal provision being that the *sovereigns* of England must be *Protestants*, a law still in force.

III.—Indicate the Suffixes.—*Noticeable, outrageous, agreeable, liar, happiness, felicitous, fanciful, waitress, carelessness, stiffness, freedom, stillness, manliness, comfortable, robber, wisdom, widower, journalist, dotage, percentage, drunkenness, heroine, consignment, heiress, administratrix, beggar, Josephine, Henrietta, Georgina, Joanna, Louise, Christina, Cornelia, Frederica, Theodora.*

Oral Conjugation.—*Indicative future and future perfect of write* (a letter).

Analysis and Parsing.—Consonants are the bones of speech.—Vowels are the flesh and blood of speech.—Sp. decl. sent.—Subj., *consonants* ;—Pred., *are* ;—Att., *bones* ;—Att. of 2nd sent., *flesh and blood.*

LESSON LX.

Literary Selection for Explanation and Study.

MOONRISE AT MEMPHIS.

The rising of the moon, slow and majestic, as if unconscious of the honors that awaited her upon earth, was welcomed with a loud acclaim from every eminence, where multitudes stood watching for her first light. And seldom
5 had that light risen upon a more beautiful scene. The city of Memphis, still grand, though no longer the unrivaled Memphis that had borne away from Thebes the crown of supremacy, and worn it undisputed through ages, now, softened by the moonlight that harmonized with her decline,
10 shone forth among her lakes, her pyramids, and her shrines, like one of those dreams of human glory that must ere long pass away. Even already, ruin was visible around her. The sands of the Libyan Desert were gaining upon her like a sea, and there among solitary columns and
15 sphinxes, already half sunk from sight, Time seemed to stand waiting till all that now flourished around him should fall beneath his desolating hand like the rest.

On the waters all was gayety and life. As far as eye could reach, the lights of innumerable boats were seen studding
20 like rubies the surface of the stream. Vessels of every kind, from the light coracle, built for shooting down the cataracts, to the large yacht that glides slowly to the sound of flutes—all were afloat for this sacred festival, filled with crowds of the young and gay, not only from Memphis and Babylon,
25 but from cities still farther removed from the festal scene.

As I approached the island I could see glittering through the trees on the bank, the lamps of pilgrims hastening to the ceremony. Landing in the direction which these lights pointed out, I soon joined the crowd, and passing through
30 a long alley of sphinxes, whose spangling marble gleamed out from the dark sycamores around them, reached in a short time the grand vestibule of the temple, where I found the ceremonies of the evening already commenced.

—Moore (1779-1852).

Oral Statement—Sketch.....

Literary Analysis.

1. PERSONAGES.

Who are the personages brought out in this piece?—*The Moon, which seems to be personified; Memphis, which is also referred to metaphorically; Time, which is personified.*

TIME AND PLACE.

Where is the scene described in this selection laid?—*In Memphis, Egypt, on the banks of the Nile, about ten miles south of Cairo. It took place before the Christian era, one evening when the inhabitants were preparing for their festivities in the Temple of the Moon.*

2. WORDS AND ACTIONS.

1. By whom was the rising of the moon welcomed?—*By the inhabitants of Memphis, where multitudes were watching from every eminence "for her first light."*
2. Describe the scene upon which the moon arose.—*The scene was very beautiful, consisting of the grand old city of Memphis that in ancient times immortalized her name; but decline had begun, and the soft moonlight seemed to harmonize with her decay.*
3. Had the ruin commenced to appear?—*Yes: the sands of the Libyan Desert were gaining upon her like a sea, and her columns and sphinxes had half sunk from sight.*
4. Describe the scene on the waters.—*On the waters, gayety and life appeared. Lights were to be seen from innumerable boats, gliding slowly to the sound of flutes. The boats were filled with people, not only from Memphis, but from Babylon and elsewhere, bound for the sacred festival in the Temple of the Moon.*
5. What was to be seen on the island?—*Pilgrims with lamps in their hands hastening to the ceremony.*

3. RESULT.

To what did this beautiful moonlight night and the ceremonies the people got up in honor of the Moon, lead the stranger (the writer—in imagination)?—*The curiosity of the festivities led him to the Temple of the Moon in which the ceremonies were to be held.*

MORAL.

What lesson may be derived from this description?—*To thank God for giving us the moon's gentle light, and when we witness a beautiful moonrise to think of the greatness and beauty of God; and, finally, never to allow ourselves to be induced, even through curiosity, to visit forbidden places of worship.*

Questions and Suggestions.

1. Where is Memphis? (Are there any other places of the same name?—Point them out on the map.)
2. What is the Moon?—*A secondary planet which revolves round the earth, whose light, borrowed from the sun, is reflected to the earth, and serves to dispel the darkness of night. (Explain what is meant by a planet,—a secondary planet,—borrowed light.)*
3. What is the meaning of majestic?—*Possessing imposing grandeur.*
4. Express unconscious in two words.—*Not conscious.*
5. Why is her applied to the Moon?—*Because it is personified here in a minor way.*
6. Why was the moon welcomed with loud acclaim?—*Because the citizens were going to worship her that night in the Temple of the Moon.*
7. What name is given to people who pay divine honors to creatures?—*Idolaters.*
8. What is an eminence?—*A height, an elevation.*
9. Express multitudes differently.—*Crowds.*
10. What light is referred to in the second sentence?—*The light of the moon.*
11. What is meant by scene here?—*The external appearance of Memphis at moonrise on the night the citizens were going to worship the moon.*
12. What is the meaning of unrivaled?—*Having no rival; without a competitor. (Explain.)*
13. What is referred to in the third sentence?—*That the former grandeur of Memphis had faded away.*
14. What else is suggested in the same sentence?—*That Thebes had once been more important than Memphis; but that the latter had in the course of human events become its rival, and, finally, its superior.*
15. Where is Thebes?—*In Upper Egypt. Only its ruins remain now. Its foundation is lost in antiquity. Its destruction was completed, it is said, by Ptolemy Lathyrus, in the second century, B. C.*
16. What is meant by supremacy?—*Chief power.*
17. What is meant by ages?—*An indefinite number of centuries.*
18. What is the meaning of softened (9th l.)?—*Rendered less intense, or made less brilliant by moonlight than by sunlight.*
19. Give the meaning of "softened by the moonlight that harmonized with her decline."—*It suggests that the sunlight symbolized her in her days of brilliant renown; but as she was on her decline, the moonlight seemed to sympathize with her and suggested that her dazzling days were over.*
20. What are the principal monuments that remain of ancient Memphis?—*A statue of Sesostris, sphinxes, an immense subterranean cemetery or necropolis, in the center of which tower the pyramids. (Tell something of the pyramids.)*
21. What was "like one of those dreams of human glory that must ere long pass away?"—*The moonlight shining on the city. (Simile.—Explain.)*
22. Use an equivalent for ere.—*Before.*
23. Use an equivalent for ruin.—*Destruction.*
24. From what is Libyan derived?—*From Libya.*
25. Where is Libya?—*East of Egypt. The Libyan Desert is that part of the Sahara east of Egypt.*

Questions and Suggestions.

26. What is the meaning of "gaining upon her"?—*The sands were blowing in on her, burying her.*
- 27.*What figure is "gaining upon her like a sea"?—*Simile.* (Explain.)
28. What is the meaning of *solitary*?—*Lonely.*
29. What is a *sphinx*?—*A fabulous being.* (The Egyptian *sphinxes* were represented with the bodies of lions; the head was either human, and mostly female, or that of a ram.)
30. What is meant by "sunk from sight"?—*Covered so much by the sand, which had made itself the surface, that they were no longer visible.*
31. How is *Time* used here?—*Time is personified.* (Personification.—Explain.)
32. What is meant by "all that now flourished"?—*All that existed in a sound, healthy state.*
33. What *waters* are referred to (second paragraph, 1st l.)?—*The waters of the Nile.* (Some remarks on the Nile.)
- 34.*Point out the figure in the first sentence of the second paragraph.—*The lights...like rubies...of the stream.* (Simile.—Explain.)
35. What are the *vessels* referred to?—*Sailing vessels.*
36. What kind of vessel is a (1) *coracle*?...a (2) *yacht*?—(1) *A slight boat made of skins or oilcloth, stretched on wickerwork.*—(2) *A light vessel for pleasure or state.*
37. Use other words for *glides*.—*Moves, sails.....*
38. What is a *flute*?—*A reed musical instrument.*
39. Where was *Babylon*?—*Babylon was a city of Asia, and one of the most celebrated in the world. It was situated on the Euphrates, 60 miles south of Bagdad. The modern town of Hillah occupies a portion of its site.* (Point out locality on map.)
40. What "festal scene" is referred to?—*The great Festival of the Moon.*
41. What *island* is referred to?—*A little island half-way between the Gardens of Memphis and the eastern shore, where stood the Temple of the Moon.*
42. Of what were the *sphinxes* made?—*Of polished marble—"whose spangling marble".....*
43. What are *sycamores*?—*The sycamore here referred to is a species of fig-tree, having wide-spreading branches.* (Give other meanings for *sycamore*.... What is the American *sycamore*?—the Canadian *sycamore*?)
44. What is a *vestibule*?—*Here it proba'ly means an open space before a building.* (Give other meanings.)
45. Find some consolidated compounds in this description, and give the rules relating to them.—*Moonrise, welcomed, moonlight, already.*
46. Find the derivative nouns in the first paragraph, and explain the formation of each.—*Rising, acclaim, eminence, multitudes, supremacy, decline, pyramids, sight.*
47. Give the plural of *scene, glory, sphinx, ruby, yacht, ceremony, alley, vestibule*.—*Scenes (111), glories (113), sphinxes (112), rubies (113), yachts (111), ceremonies (113), alleys (114), vestibules (111).*
48. Analyze and parse: *All was gayety and life.*—Sp. decl. sent.;—Subj., *All* (pro. adj.);—Pred., *was*;—Att., *gayety and life*;—and, conj.

Exercise.—Write a sketch of *Moonrise at Memphis.*

Phraseology and Composition.

I.—Make five statements about *modesty*.

1. *Modesty* is the pearl of good morals.
 2. *Modesty* is the lamp of the chaste soul.
 3. *Modesty* prevents the features from becoming darkened.
 4. *Modesty* moderates outbursts of laughter.
 5. *Modesty* regulates one's whole demeanor.
-

II.—Replace the adjective with a noun from the same root, and make the other necessary changes accordingly.

The meek....	Meekness is a source of edification to all.
The poor....	Poverty merits our compassion and assistance.
The obedient....	Obedience is certain to find favor with God.
The pure....	Purity has the glory and merit of martyrdom.
The humble....	Humility merits the gift of chastity.
The angry....	Anger cannot see straight,
The vainglorious....	Vainglory seeks for happiness from human applause.

III.—What special meaning is given by the adjective to the noun which it qualifies?

1. *Hard* water is water that contains salts which curdle soap.
 2. *Soft* water is water that contains no substances which curdle soap.
 3. *Mineral* water is water so impregnated with foreign substances as to render it medicinal.
 4. A *fickle* boy is a boy of an inconstant character.
 5. A *studious* boy is a boy that applies himself to study.
 6. A *medicinal* plant is a plant possessing medicinal qualities.
 7. A *textile* plant is a plant from which cloth may be made.
-

Exercise on Homophonous Words.

IV.—1. Duct.	2. Demean.	3. Droop.	4. Docile.
Ducked.	Demesne.	Drupe.	Dossil.
Dying.	Depositary.	Discus.	Deviser.
Dyeing.	Depository.	Discous.	Div sor.

Where the dash occurs, insert a suitable word taken from the above list.

1. The thief was *ducked* in a pond and then cast into a *duct* for carrying off dirty water.
- The *dying* man scolded his wife for *dyeing* her dresses black before his death.

Exercise on Homophonous Words.

2. Would you *demean* yourself by stealing apples from the orchard of the *demesne*?
The *depository* is placing his goods in a safe *depository*.
3. *Drupe* is a soft pulpy fruit.
Will that flower *droop*?
Discous means disk-like, circular; and *discus* means a quoit.
4. The wounded boy, though very *docile*, tore the *dossil* from his wound.
John, though a clever *deviser*, could not define *divisor*.

V.—Write a composition on TIME AND ITS PRINCIPAL DIVISIONS.

Questions on the Grammatical Text.

LVI.

193. Give the rule for adding a Suffix to monosyllables and words accented on the last syllable.—Examples.—194. What are the exceptions?—Examples.—195. What is the rule for the final consonant when it is not preceded by a single vowel, or when the accent is not on the last syllable?—Examples.—196. What are the exceptions?

LVII.

197. What is the rule for the final *e mute* of a primitive word?—Examples.—198. What are the exceptions?—199. When is the final *e mute* of a primitive word retained?—200. In what particular instances is the *e mute* omitted?

LVIII.

201. What is the rule for the final *y* when preceded by a consonant?—Give examples.—202. What is the rule for words ending in *ie*?—Examples.—203. What is the rule for the final *y* when preceded by a vowel?—Examples.—204. What are the exceptions?

LIX.

205. What is the rule for words ending in double letters?—Examples.—206. What are the exceptions?—207. What is the rule for monosyllables ending in *f*, *l*, or *s*?—What are the exceptions?—208. What remark is made about the final *e*?



LESSON LXI.—Formation of Nouns.—Suffixes.

209. The suffixes which denote the action of doing, the thing done, are:—

ion, ation, ition.	<i>Invention, the act of inventing, the thing invented.</i>
ment.	<i>Payment, the act of paying, that which is paid.</i>
al.	<i>Removal, the act of removing.</i>
ce, se.	<i>Defense, the act of defending.</i>
ance, ancy.	<i>Repentance, the act of repenting.</i>
ence, ency.	<i>Occurrence, the thing which occurred.</i>
ure.	<i>Enclosure, that which encloses, the act of enclosing.</i>
age.	<i>Carriage, that which carries, the act of carrying.</i>
ing.	<i>Reading, the act of one who reads, the thing read.</i>
th, t.	<i>Growth, the act or result of growing.</i>
ery, y.	<i>Discovery, the act of discovering, that which is discovered.</i>

These suffixes are almost always joined to verb roots.

210. The suffix **age**, when joined to noun roots, generally expresses cost, sometimes a state; as, *Cartage*, the cost of carting goods; *vassalage*, the state of a vassal.

211. Nouns in **ing** are derived from participles without any change. They are distinguished from participles by taking an article, an adjective, or a noun or pronoun in the possessive case, before them.

I. Derivatives.—Form derivatives with the aid of the above suffixes.

1. Tempt,	<i>Temptation.</i>	2. Approve,	<i>Approval.</i>	3. Suspend,	<i>Suspense.</i>
Convert,	<i>Conversion.</i>	Abstain,	<i>Abstinence.</i>	Deliver,	<i>Delivery.</i>
Satisfy,	<i>Satisfaction.</i>	Steal,	<i>Stealth.</i>	Heal,	<i>Health.</i>
Amuse,	<i>Amusement.</i>	Seize,	<i>Seizure.</i>	Expand,	<i>Expanse.</i>
Amend,	<i>Amendment.</i>	Depend,	<i>Dependency.</i>	Toll,	<i>Tollage.</i>
Inter,	<i>Interment.</i>	Press,	<i>Pressure.</i>	Complain,	<i>Complaint.</i>
Bribe,	<i>Bribery.</i>	Whistle,	<i>Whistling.</i>	Post,	<i>Postage.</i>

II. Sentences to be completed.—Find a noun proper to the action.

—Orally, have the pupils find the root.

1. Use diligence and perseverance, and you cannot but succeed.

Good cultivation prepares an abundant harvest.

It is quite natural to grieve over the removal of a friend.

No argument can justify us in retaining the goods of others.

Extravagant pretensions cause legitimate pretensions to be rejected.

Heaven is the defence of the widow and the orphan.

2. The true florist displays taste in the arrangement of his flowers.

A soldier without discretion never gains distinction.

Excessive confidence is the usual forerunner of a failure.

Good usages should be respected and followed.

The entire life of man is a succession of trials.

Fermentation augments the volume of bodies.

III. Substitute a derivative instead of the verb in Italics.—

PUPIL'S EDITION: *To reflect* is irksome....—*Reflection* is irksome to the young.—Every child should consider that *obedience* is his duty.—*Whistling* in the presence of company is improper.—*Raillery* is often dangerous.—*Satisfaction* both to God and to our neighbor, should accompany our repentance.—*Putting* marks a bad character.—*Perseverance* to the end is the crown of a good life.

Oral Conjugation.—Indicative present and past of **sail** (on the lake).

Analysis and Parsing.—Good cultivation prepares an abundant harvest.—Fermentation augments the volume of bodies.—Sp. decl. sent.;—Subj., cultivation;—Pred., prepares;—Obj., harvest;—good, adj.;—an, indef. art.;—abundant, adj.

LESSON LXII.—Formation of Nouns.—Suffixes.

212. The suffixes which denote the state of being, or the condition, the quality, are :—

ness.	Happiness, the state of being happy.
ity, ty, ety.	Scarcity, frailty, the state of being scarce, frail.
th.	Dearth, the state of being dear.
tude,	Promptitude, the state of being prompt.
ice.	Justice, the state of being just.
ce.	Silence, the state of being silent.
cy, acy.	Accuracy, the state of being accurate.
y.	Honesty, the state of being honest.
mony.	Acrimony, the state of being acrid, or sour.
hood,	Childhood, the state of a child.
ship.	Friendship, the state of a friend.
dom.	Martyrdom, the state of a martyr.
ry, y.	Beggary, the state of a beggar.

The suffixes *hood, ship, dom, ry*, are, with few exceptions, joined to noun roots; the others, to adjectives.

I. Derivatives.—Form nouns by means of the above suffixes.

1. True,	Truth.	3. Loyal,	Loyalty.	5. Free,	Freedom.
Hard,	Hardship.	Obstinate,	Obstinacy.	Deep,	Depth.
Green,	Greenness.	Strong,	Strength.	Anxious,	Anxiety.
Apt,	Aptitude.	Vain,	Vanity.	Merry,	Mirth.
Special,	Specialty.	Boy,	Boyhood.	Quiet,	Quietude.
2. Modest,	Modesty.	4. Gay,	Gayety.	6. Young,	Youth.
False,	Falsehood.	Warm,	Warmth.	Noisy,	Noisiness.
Wise,	Wisdom.	Brave,	Bravery.	Equal,	Equality.
Solid,	Solidity.	Coward.	Cowardice.	Benefit,	Benefice.
Delicate,	Delicacy.	Ample,	Amplitude.	Prudent,	Prudence.

II. Sentences to be completed.—Supply an abstract noun.

- There cannot be *nobility* where virtue is wanting.
Purity of heart is the only offering worthy of God.
We must learn to estimate all things by their real *usefulness*.
True *greatness* consists in doing one's duty faithfully.
Our *faith* is founded on the infallible word of God.
Idleness is the nest in which *mischief* lays its eggs.
- The abolition of *slavery* is the work of the Holy Catholic Church.
Smoke ascends because its *density* is less than that of air.
Their very persecutors admired the *constancy* of the martyrs.
Cunning and treachery proceed from a want of *capacity*.
Feats of *strength* or agility may excite wonder, but not admiration.
Simplicity of manner recommends every other excellence.

III. Replace the Abstract by the Concrete.—PUPIL'S EDITION :
Youth possesses . . . The young possess a great aptitude for learning.—The envious who keep mute are especially to be feared.—The avaricious grasp from others to starve themselves.—The bashful blush at the sound of their own voice.—The anxious torment themselves with phantoms of their own creation.—The careless inflict on themselves many a wearisome step.

Oral Conjugation.—Indicative perfect and pluperfect of write (a composition).

Analysis and Parsing.—Does James forgive his enemies?—Does Maria deserve a reward.—Sp. int. sent.;—Subj., *James*;—Pred., *does forgive*, (irreg. tr. v. ind. m., pres. t., 3rd p., s. n.);—Obj., *enemies*;—his, pers. pro., poss. c.

LESSON LXIII.—Formation of Nouns.—Suffixes.

213. The suffixes that denote office, jurisdiction, or character, are:—

ate.	<i>Patriarchate, the jurisdiction of a patriarch.</i>
dom.	<i>Kingdom, the dominions of a king.</i>
ship.	<i>Professorship, the office of a professor.</i>
hood.	<i>Priesthood, the office of a priest.</i>
ry, acy, y.	<i>Curacy, the office or employment of a curate.</i>

These suffixes are added to noun roots. *Dom, ship, and hood* are Anglo-Saxon; the others, Classic.

214. The suffixes which denote place or a collection of objects are:—

ary.	<i>Library, a collection of books; a place to keep books.</i>
ery.	<i>Fishery, a place for fishing.</i>
ory.	<i>Armory, a place to keep arms.</i>
ry, y.	<i>Vestry, a place to keep vestments.</i>
ing.	<i>Clothing, a collection of clothes.</i>
age.	<i>Plumage, a collection of feathers.</i>

All the above suffixes are added to verb or noun roots. *Ery* and *ing* are Anglo-Saxon.

I. Derivatives.—Give the nouns formed with the above suffixes.

1. Clerk,	<i>Clerkship.</i>	2. Grain,	<i>Granary.</i>	3. Coal,	<i>Colliery.</i>
Pontiff,	<i>Pontificate.</i>	Widow,	<i>Widowhood.</i>	Peasant,	<i>Peasantry.</i>
Knight,	<i>Knighthood.</i>	Monarch,	<i>Monarchy.</i>	Coin,	<i>Coinage.</i>
Protector,	<i>Protectorate.</i>	Cardinal,	<i>Cardinalate.</i>	Ship,	<i>Shipping.</i>
Consul,	<i>Consulate.</i>	Hermit,	<i>Hermitage.</i>	Dispense,	<i>Dispensary.</i>
Prelate,	<i>Prelacy.</i>	Observe,	<i>Observatory.</i>	Deposit,	<i>Depositary.</i>
Baron,	<i>Barony.</i>	Infirm,	<i>Infirmity.</i>	Yeoman,	<i>Yeomanry.</i>
Deacon,	<i>Deaconship.</i>	Anchor,	<i>Anchorage.</i>	Baptize,	<i>Baptistery.</i>

II. Omissions to be supplied.—Insert the noun required.

THE AMAZON.

1. The Amazon has its cradle high up among the *peaks* of the Andes, where the condor, the vulture of America, builds its nest. So vast is the basin of this giant of *rivers*, that all Western Europe could be placed in it without touching its *boundaries*! It is entirely situated in the *tropics*, on both *sides* of the equator, and receives over its whole extent the most abundant *rains*.

2. After the rainy season, in some *parts* the water rises above forty —; and, during the dry season, travelers have seen *trees* whose trunks bore *marks* of the previous inundation fifty feet above the height of the stream. Then for miles and *miles* the swelling giant inundates his low banks, and, majestic at all times, becomes terrible in his grandeur when rolling his angry *torrents* through the wilderness

III. Replace the word in *Italics* by its derivative.—The dignity of the *priesthood* surpasses that of the *angels*.—The *papacy* has triumphantly withstood the most violent attacks of the enemies of *Christianity* for almost 1900 years.—The *Duchy* of Wurtemberg was raised to the rank of a *kingdom* by Napoleon Bonaparte.

Oral Conjugation.—Indicative future and future perfect of *solve* (an arithmetical question).

Analysis and Parsing.—How brightly the sun shines!—How heavily the rain falls!—Sp. ex. sent.;—Subj., *sun*;—Pred., *shines*;—how, adv.;—*brightly*, adv.

LESSON LXIV.—Formation of Nouns.—Suffixes.

215. The **suffixes** which denote **art, science, practice**, are:—

ery, ry, y.	<i>Cookery, the art or practice of a cook.</i>
ism.	<i>Criticism, the art or practice of a critic.</i>
ics, ic.	<i>Mechanics, the science of motion.</i>
ing.	<i>Surveying, the art of measuring lands.</i>
ure.	<i>Sculpture, the art of carving.</i>

These **suffixes**, except *ing*, are added to nouns. *Ing, ery, ry, and y* are Anglo-Saxon.

216. The suffix *ism* indicates a doctrine, a particular manner of acting, of being, or an *idiom* peculiar to a language; as, *Calvinism*, the doctrine of Calvin; *parallelism*, the state of being parallel; *Latinism*, an idiom peculiar to the Latin language.

I. Derivatives.—Form derivatives by means of the suffixes.

1. Chemist,	<i>Chemistry.</i>	3. Garden,	<i>Gardening.</i>
Poet,	<i>Poetry.</i>	Despot,	<i>Despotism.</i>
Architect,	<i>Architecture.</i>	Paint,	<i>Painting.</i>
Photograph,	<i>Photography.</i>	Witch,	<i>Witchery.</i>
Emboss,	<i>Embossing.</i>	Letter,	<i>Literature.</i>
2. Engrave,	<i>Engraving.</i>	4. Patriot,	<i>Patriotism.</i>
Cone,	<i>Conics.</i>	Carve,	<i>Carving.</i>
Catholic,	<i>Catholicism.</i>	Pagan,	<i>Paganism.</i>
Policy,	<i>Politics.</i>	Lithograph,	<i>Lithography.</i>
Surgeon,	<i>Surgery.</i>	Barbarian,	<i>Barbarism.</i>

II. Omissions to be supplied.—Insert a suitable noun.

THE AMAZON (*continued*).

1. The largest *forest-trees* tremble under the pressure of the waters. Huge *trunks*, uprooted and carried away by the stream, bear witness to its power. *Fishes* and *alligators* now swim where a short while ago the jaguar lay in wait for its prey; and only a few birds, perching on the highest *tree-tops*, remain to witness the tumult which disturbs the silence of the woods.

2. When at length the river retires within its usual *limits*, new *islands* have been formed in its bed, while *others* have been swept away; and in many *places* the banks, undermined by the *floods*, threaten to crush the passing boat by their fall—a misfortune which often happens, particularly when along with the loosened banks high *trees* fall headlong into the river.

III. Insert a derivative instead of the noun in *Italics*.—The practices of *heathenism* are either superstitious or cruel.—*Chemistry* requires an extensive knowledge of physics and geometry.—A new country like Canada affords a vast field for *engineering*.—Since the discovery of *galvanism* the science of electricity has advanced with rapid strides.—The *septicism* of the reign of Louis XV. was followed by the *terrorism* of the French Revolution.—*Anatomy* treats of the structure of the human body.—The *politics* of several European nations since the outbursts of *Lutheranism* has tried to ignore the influence of *Catholicism*.

Oral Conjugation.—Potential present and past of *demonstrate* (a problem).

Analysis and Parsing.—Love your enemies.—Employ your time well.—Sp. imp. sent.;—Subj., *you* (understood);—Pred. *love*;—Obj., *enemies*;—*your*, pers. pro., poss. c.

LESSON LXV.

Literary Selection for Explanation and Study.

STELLA MATUTINA.
—

Earth and skies the dawn is waking,
Sunlight bids the shadows flee ;
Loving hearts, both glad and aching,
Turn, O Mother, up to thee !

5 Through the long night just departed,
Thou hast watched our curtained sleep,
With a care so tender-hearted,
And a love so true and deep.

10 Thou hast calmed our restless dreaming,
While the shadows round us lay ;
Now the morning's rays are beaming,
Wilt thou, Mother, near us stay ?

15 All life's toil and care before us,
Slipp'ry paths and heights to scale,
If some safeguard be not o'er us,
What will all our strength avail ?

20 Leave us not, O helpful Mother !
Hold the hand and guide the feet,
Next to God, there is no other
Who can shield us from deceit.

Clinging close to thee in weakness,
We may venture forth again :
In the eve, O Maid of meekness !
Lead us back unspotted then.

—Miss E. C. Donnelly (1848—).

Oral Statement—Sketch.....

Literary Analysis.

Study.

- | | |
|-----------------------|---|
| 1. PERSONAGES. | { Who are the personages shown forth in these verses?— <i>The Most Blessed Virgin, Christians addressing her, and sunlight by minor personification.</i> |
| TIME AND PLACE. | { When and where are Christians said to be addressing the Most Blessed Virgin?— <i>At dawn all over the world.</i> |
| 2. WORDS AND ACTIONS. | { <ol style="list-style-type: none"> 1. When are "loving hearts" said to turn to Mary?—<i>When</i>
<i>"Sunlight bids the shadows flee."</i> 2. When did Mary watch?—<i>During the night—</i>
<i>"Thou hast watched our curtain I sleep."</i> 3. What do Christians ask in the third stanza?—<i>That Mary may protect them during the day as she did during the "restless dreaming of the night."</i> 4. What is stated in the fourth stanza?—<i>Our strength will avail little in the "slippery paths" of this world</i>
<i>"If some safeguard be not o'er us."</i> 4. What is affirmed in the fifth stanza?—<i>That Mary is our shield after God.</i> |
| 3. RESULT. | { What is suggested in the sixth stanza?— <i>That with Mary as our protectress we need not fear our spiritual enemies, i.e., the devil, the world, and the flesh.</i> |
| MORAL. | { What are we to learn from these lines?— <i>To love the Most Blessed Virgin, and to have a sincere, persevering devotion towards her; because as the Mother of our divine Redeemer, she has unlimited influence with her Son.</i> |

Questions and Suggestions.

1. What is the English of *Stella Matutina*?—**Morning Star**—a metaphor applied to the Mother of God.
2. When is the dawn said to be waking?—*When the sun is approaching the horizon.*
3. What is the dawn?—*The break of day.*
- 4.*What figure does the second verse contain?—*A minor personification—"Sunlight bids."*
5. What is meant by "hearts, both glad and aching"?—*Hearts that are joyful, and hearts that are afflicted with sorrow—both turn to Mary. (Why?)*
6. Who is said to watch us during the night (5th and 6th lines)?—*The Most B. V.*

Questions and Suggestions.

7. Why "curtained sleep"?—*Because curtains are often used around beds. (Curtain lecture.—Irving, in Rip Van Winkle.)*
 8. Use equivalents for *tender* (8th line).—*Kind, warm, loving.*
 9. Express the meaning of the 10th line in plain language.—*During the night.*
 10. Why use the apostrophe in *slipp'ry*, . . . in *o'er*?—*To replace e, . . . v, and to shorten the 14th and 15th lines. (Syncope.)*
 - 11.*What other figure is contained in the 14th line?—*Metaphor—"paths and heights."* (Explain.)
 - 12.*What figure is "O helpful Mother!"—*Exclamation or Ecphronesis.* (Explain.)
 13. What is meant by "Hold the hand and guide the feet"?—*Direct our every action.*
 14. What is the meaning of *deceit*?—*An attempt or disposition to lead into error; any action which misleads; artifice; fraud.*
 15. What is the meaning of the 21st and 22nd verses?—*Notwithstanding our weakness, if we have recourse to Mary, we may perform the duties of our employment without fear of yielding to the temptations that may lie in our path.*
 16. What is meant by the last two lines?—*Lead us back in the evening unsullied by sin, from our daily labors.*
 17. Is *eve* generally used for evening?—*Not generally, except in poetry.*
 18. What other meaning is given to *eve*?—*The evening preceding some particular day; as, Christmas eve.*
 - 19.*What figure is "O Maid of Meekness"?—*Exclamation.* (Explain.)
 20. Is *then* a good ending for this piece?—*Not a very good ending. (Avoid finishing a sentence, as much as possible, with a short, unimportant word. Such a termination is a violation of harmony and strength of style.)*
-
21. What is the sing. of *skies*?—*Sky.*
 22. Point out and analyze the compound words of the selection.—*Sun-light, tender-hearted, safe-guard.* (Distinguish between the permanent and the temporary compounds.)
 23. Point out the words having suffixes in the first stanza, and analyze each.—*Wak-ing, shad-ows, lov-ing, ach-ing.* (Do the same with the other stanzas.)
 24. Analyze and parse: *Hold the hand.*—Sp. imp. sent.;—Subj., *thou* (understood);—Pred., *hold*;—Obj., *hand*
-

Exercise.—Paraphrase *Stella Matutina.*

Phraseology and Composition.

I.—Make three statements about *calumny* and three about *wisdom*.

CALUMNY.

1. *Calumny* is to ascribe to our neighbor a crime of which he is not guilty.
2. *Calumny* is a most grievous sin.
3. *Calumny* may be called a triple murder,—the murder of the soul of the person that calumniates, the good name of our neighbor, and of the soul of him that encourages slander.

WISDOM.

1. *Wisdom* is a gift of the Holy Ghost.
 2. *Wisdom* puts all our affairs in order.
 3. *Wisdom* is above all earthly treasures.
-

II.—Replace the noun at the beginning of the sentence by a common adjective from the same root, and make the other necessary changes accordingly.

- | | |
|---------------|--|
| Slothfulness. | The <i>slothful</i> are cursed by Almighty God. |
| Purity. | The <i>pure</i> shall receive a special reward in Heaven. |
| Insolence. | The <i>insolent</i> shall not go unpunished. |
| Courage. | The <i>courageous</i> do not shrink in the presence of danger. |
| Prudence. | The <i>prudent</i> do not act without due deliberation. |
| Envy. | The <i>envious</i> have no place in Heaven. |
| Fickleness. | The <i>fickle</i> never accomplish anything great. |
-

III.—Give the meaning of the following proverbs:—

1. *Do not ride a free horse to death.*
A willing person should not be made to do more than what is fair.
 2. *Cleave the log according to the grain.*
Persuade or instruct others according to their particular disposition.
 3. *Children and fools should not handle edged tools.*
Authority should not be vested in incompetent persons.
-

Exercise on Homophonous Words.

IV.—1. Elector.	2. Fate.	3. Feet.	4. Flee.
Electer.	Fête.	Feat.	Flea.
Ewes.	Faun.	Find.	Furs.
Use.	Fawn.	Fined.	Furze.

Where the dash occurs, insert a suitable word taken from the above list.

1. The *Elector* has lost the *electer* mouthpiece of his meerschaum pipe.
Kill those old *ewes*, and *use* their flesh as food.
2. He met with his unhappy *fate* while on his way to a grand *fête*.
Faun is a sylvan deity.
The young *fawn* is playing in the field.
3. John performed a difficult *feat*, and by so doing saved a child's *feet* from being broken.
I *find* that you have been *fin*ed twice.
4. The *fleas* tormented me so much that I was forced to *flee* from the wigwam.
The field is covered with *furze*.
A robber stole the lady's *furs*.

V.—Write a composition about THE MOST BLESSED VIRGIN MARY.

Questions on the Grammatical Text.

LXI.

209. What suffixes express the *action of doing*?—Give examples.—To what are these suffixes almost always joined?—210. What does the suffix *age* generally express when joined to noun roots?—211. From what are nouns in *ing* derived?

LXII.

212. What are the suffixes that denote the *state of being*, or the *condition*, the *quality of being*?—Examples.

LXIII.

213. What are the suffixes that denote *office*, *jurisdiction*, or *character*?—Examples.—214. What are the suffixes that denote *place* or a *collection*?—Examples.

LXIV.

215. What suffixes denote *art*, *science*, *practice*?—Examples.—216. What does the suffix *ism* indicate?

LESSON LXVI.—Formation of Nouns.—Suffixes.

217. The **suffixes** that indicate the **author** of an action, the **person** who is devoted to a profession or skilled in it, are:—

er, yer.	<i>Reader, Sawyer, one who reads, saws.</i>
eer, ier.	<i>Auctioneer, one who sells by auction.</i>
ar, ard.	<i>Beggar, Dotard, one who begs, dotes.</i>
or.	<i>Creator, one who creates.</i>
ant, ent.	<i>President, Student, one who presides, studies.</i>
an, ian.	<i>Musician, one skilled in music.</i>
ster.	<i>Spinster, one who spins.</i>
ist.	<i>Artist, one skilled in an art.</i>
ive.	<i>Fugitive, one who flees.</i>
ary.	<i>Missionary, one sent on a mission.</i>
ate.	<i>Delegate, one who is sent.</i>
ee.	<i>Trustee, one to whom something is intrusted.</i>

The suffixes *er, yer, ar, or, ant, ent, ive, ate, ee*, are usually added to verbs *eer, ier, an, ian, ster, ist, ary*, to nouns; *ard* to adjectives. *Ar, ard, er, yer, ster*, are Anglo-Saxon.

I. Derivatives.—Give the name of the person.

1. Law, <i>Lawyer.</i>	2. Combat, <i>Combatant.</i>	3. Refer, <i>Referee.</i>
Mutiny, <i>Mutineer.</i>	School, <i>Scholar.</i>	Adverse, <i>Adversary.</i>
Refuge, <i>Refugee.</i>	Dull, <i>Dullard.</i>	Assail, <i>Assailant.</i>
Compete, <i>Competitor.</i>	Glass, <i>Glazier.</i>	Conspire, <i>Conspirator.</i>
Adhere, <i>Adherent.</i>	Violin, <i>Violinist.</i>	Preside, <i>President.</i>
Bar, <i>Barrister.</i>	Library, <i>Librarian.</i>	Natural, <i>Naturalist.</i>
Journal, <i>Journalist.</i>	Assist, <i>Assistant.</i>	Mule, <i>Muleteer.</i>
Oppose, <i>Opponent.</i>	Capture, <i>Captive.</i>	Malt, <i>Maltster.</i>

II. Plural of Nouns.—Supply the word required.

IN THE WOODS OF MAINE.

1. What is most striking in the Maine wilderness is the continuous-ness of the forest, with fewer open intervals, or *glades*, than you had imagined. Except the few burnt *lands*, the narrow *intervals* on the rivers, the bare *tops* of the high *mountains*, and the *lakes* and streams, the forest is uninterrupted.

2. The *lakes* are something which you are unprepared for; they lie up so high, exposed to the light, and the forest is diminished to a fine fringe on their *edges*; with here and there a blue mountain, like ame-thist *jewels* set around some jewel of the first water, so anterior, so superior to all the *changes* that are to take place on their shores, even now civil and refined, and fair as they can ever be. These are not the artificial *forests* of an English king—a royal preserve merely. Here prevail no *forest-laws* but those of Nature. The *aborigines* have never been dispossessed, nor Nature disforested.—THOREAU (1817—1862).

III. Supply derivatives instead of the italicized nouns.—Catholic *missionaries* in pagan lands have often to encounter obstacles raised by the greed of European *traffickers*.—Without the telescope, the *astron-omer* would know nothing of innumerable worlds that lie beyond the range of the human eye.—The structure, classification, growth, and use of plants is the study of the *botanist*.—The skillful *artist* can trans-form the coarsest materials into objects of luxury.

Oral Conjugation.—Potential perfect and pluperfect of **translate** (into French.)

Analysis and Parsing.—The Church is the house of God.—My house is a house of prayer.—Sp. decl. sent.;—Subj., *church*;—Pred., *is*;—Att., *house*;—of, *prep.*

LESSON LXVII.—Formation of Nouns.—Suffixes.

218. The **suffixes** that name the inhabitants of a country or city are:—

an, ian. Mexico, *Mexican*; Boston, *Bostonian*.
ese, ine. Portugal, *Portuguese*; Florence, *Florentine*.
ite, ard, er. Moab, *Moabite*; Spain, *Spaniard*; Montreal, *Montrealer*.

These suffixes are added to nouns. Derivatives in *ese* are invariable; thus, "*A Portuguese*"; "*The Portuguese are of the same origin as the Spaniards.*"

219. Several of these suffixes indicate the society, the follower, or the descendant; as, *Dominick, Dominican; William, Williamite; Levi, Levite.*

220. The word *man* is often compounded with the proper adjective, to name the individual inhabitants of a country; as, an *Englishman, a Frenchman*; two *Englishmen, ten Frenchmen*. But the proper adjective is used to name the nation; as, the *English, the French*.

221. The name of an inhabitant is frequently found by **retrenching** the final syllable of the name of the country; as, *Turkey, Turk; Poland, Pole; Denmark, Dane.*

I. Derivatives.—Name the inhabitant.

- | | | | | | |
|-------------|-------------------|-------------|---------------------|-----------|-------------------|
| 1. Israel, | <i>Israelite.</i> | 8. Savoy, | <i>Savoyard.</i> | 5. Genoa, | <i>Genoese.</i> |
| Africa, | <i>African.</i> | Quebec, | <i>Quebecer.</i> | Venice, | <i>Venetian.</i> |
| Wales, | <i>Welshman.</i> | Toronto, | <i>Torontonian.</i> | Arabia, | <i>Arab.</i> |
| Milan, | <i>Milanese.</i> | Peru, | <i>Peruvian.</i> | Geneva, | <i>Genevise.</i> |
| Soudan, | <i>Soudanese.</i> | Cork, | <i>Corkonian.</i> | Belgium, | <i>Belgian.</i> |
| 2. Algiers, | <i>Algerine.</i> | 4. Germany, | <i>German.</i> | 6. Anjou, | <i>Angevin.</i> |
| Hindustan, | <i>Hindoo.</i> | Halifax, | <i>Haligonian.</i> | London, | <i>Londoner.</i> |
| Iceland, | <i>Icelander.</i> | Canaan, | <i>Canaanite.</i> | Sweden, | <i>Swede.</i> |
| Malta, | <i>Maltese.</i> | Lapland, | <i>Laplander.</i> | Japan, | <i>Japanese.</i> |
| Lyon, | <i>Lyonese.</i> | Syracuse, | <i>Syracusan.</i> | Norway, | <i>Norwegian.</i> |

II. Plural of Nouns —Supply the word required.

IN THE WOODS OF MAINE.

1. Maine is a country full of evergreen *trees*, of mossy *silver-birches* and watery *maples*; the ground dotted with insipid, small, red *berries*, and strewn with damp and moss-grown *rocks*; a country diversified with innumerable lakes and rapid *streams*, peopled with trout, with salmon, shad, and pickerel, and other *fishes*.

2. The forest resounds at rare *intervals* with the note of the chickadee, the blue-jay, and the woodpecker, the scream of the fish-hawk and the eagle, the laugh of the loon, and the whistle of *ducks* along the solitary *streams*; at night, with the hooting of *owls* and howling of *wolves*; in summer, swarming with myriads of black *flies* and mosquito, more formidable than wolves to the white man.—THOREAU.

III. Replace the italicized word by a derivative.—The intercourse between the *Canadians* and the *Chinese* will increase greatly on the completion of the Canadian Pacific Railway.—The greater part of America was first colonized by the *Spaniards*.—The *English* possess the almost undisputed empire of the sea.—The *French* have established a protectorate over the *Madegasses*.

Oral Conjugation.—Subjunctive of deliver (a lecture).

Analysis and Parsing.—Diligence is the mother of good luck.—Little strokes fell great oaks.—Sp. decl. sent.;—Subj., *diligence*; Pred., *is*;—Att., *mother*;—of, prep.;—good, adj.;—luck, c. n., 3rd p., s. n., n. g., obj. gov. by prep. of.

LESSON LXVIII.—Formation of Nouns.—Suffixes.

222. The diminutive suffixes of the noun, that is, those which give it a weaker signification, are:—

let, et.	Ring, <i>ringlet</i> ; baron, <i>baronet</i> .
erel, el, le.	Pike, <i>pickerel</i> ; run, <i>runnel</i> ; speck, <i>speckle</i> .
cle, cel.	Part, <i>particle</i> , <i>parcel</i> .
ling, ock.	Duck, <i>duckling</i> ; hill, <i>hillock</i> .
culc, ule.	Animal, <i>animalcule</i> ; globe, <i>globule</i> .
kin, en, ster.	Lamb, <i>lambkin</i> ; cat, <i>kitten</i> ; poet, <i>poetaster</i> .
y, ie.	John, <i>Johnny</i> ; Charles, <i>Charlie</i> .

Let, et, erel, el, le, ling, ock, kin, en, y, ie, are Anglo-Saxon suffixes.

Several of these suffixes are added to words to express endearment or contempt; as, *bird, birdie*; *lord, lordling*.

223. The augmentative suffixes of the noun, that is, those which give it a stronger signification, are:—

ion, one.	Medal, <i>medallion</i> ; Tromb, <i>trombone</i> .
oon, ou.	Ball, <i>balloon</i> ; Galley, <i>galleon</i> .

I. Derivative.—Give a diminutive to the noun.

1. Leaf, <i>Leaflet</i> .	3. Sphere, <i>Spherule</i> .	5. Goose, <i>Gosling</i> .
Dear, <i>Darling</i> .	Sack, <i>Satchel</i> .	Man, <i>Manikin</i> .
Bull, <i>Bullock</i> .	Babe, <i>Baby</i> .	Lock, <i>Locket</i> .
Eagle, <i>Eaglet</i> .	Samon, <i>Samlet</i> .	Chicken, <i>Chickling</i> .
Brook, <i>Brooklet</i> .	Crown, <i>Coronet</i> .	Table, <i>Tablet</i> .
2. Chant, <i>Cunticle</i> .	4. Gland, <i>Glandule</i> .	6. Verse, <i>Versicle</i> .
Grain, <i>Granule</i> .	Maid, <i>Maiden</i> .	Youth, <i>Youngster</i> .
Mantle, <i>Mantelet</i> .	Wit, <i>Witling</i> .	Lad, <i>Laddie</i> .
Park, <i>Paddock</i> .	Plant, <i>Plantlet</i> .	Ball, <i>Bullet</i> .
Isle, <i>Islet</i> .	Stream, <i>Streamlet</i> .	Root, <i>Rootlet</i> .

II. Sentences to be completed.—Supply the noun required.

THE BROOK.

1. The brook was far more attractive than the meadow, for it had sheltered *bathing-places*, clear and white-sanded, and weedy *stretches*, where the shy pickerel loved to linger, and deep *pools*, where the stupid sucker stirred the black mud with his *fins*. It was, for the most part, a sober, quiet, little river; but at *intervals* it broke into a low rippling laugh over rocks and *trunks* of fallen trees.

2. It ground our corn and rye for us at its two *grist-mills*; and we drove our *sheep* to it for their spring washing—an anniversary which was looked forward to with intense delight, for it was always rare fun for the *youngsters*. On its *banks* we could always find the earliest and latest wild *flowers*, from the pale blue, three-lobed hepatica, and small, delicate wood-anemone, to the yellow bloom of the witch-hazel, burning in the leafless October *woods*.—JOHN G. WHITTIER.

III. Use a diminutive instead of the words in *Italics*.—Castles are often ornamented with many *turrets*.—The *rivulets* of Canada abound in *pickerel*.—A drop of water put on a red-hot stove assumes the form of a *spherule*.—The banks of the *brooklet* are overgrown with the *flowerets* that have been spared by the reaper's *sickle*.—The sky of Italy is often for whole weeks unobscured by the smallest *cloudlet*.—Plants draw nourishment from the earth by means of their smallest *rootlets*.

Oral Conjugation.—Imperative of draw (a figure).

Analysis and Parsing.—The Turks revere Mahomet.—The worms devoured Antiochus.—Sp. decl. sent.;—Subj., *Turks*;—Pred., *revere*;—Obj., *Mahomet*.

LESSON LXIX.—Formation of Nouns.

Oral Exercise.—Form nouns by means of a prefix or a suffix.

Possession, *Dispossession*. Exactitude, *Inexactitude*. White, *Whiteness*.
 Ability, *Inability*. Broad, *Breadth*. Humble, *Humility*.
 Thought, *Forethought*. Humanity, *Inhumanity*. Violent, *Violence*.
 Abundance, *Superabundance*. Innocent, *Innocence*. Proud, *Pride*.

Give some words of the same family as *cave*, *part*, *plant*.

CAVE.—Cavern, cavity, concave, concavity, excavate, excavation.

PART.—Particle, particular, partake, participate, partition, party, partizan, partial, partner, parcel, parse, apartment, depart, impartiality.

PLANT.—Plantation, plantain, implant, implanter, supplant, transplant, replant.

I. Derivatives.—In the first column, find the name of the person and the thing derived ; in the second, two names of persons.

Verb.	Person.	Thing.	Verb.	Person.	Person.
1. Lend,	Lender,	Loan.	3. Trust,	Truster,	Trustee.
Cloth,	Clothier,	Cloth.	Compose,	Composer,	Compositor.
Sing,	Singer,	Song.	Note,	Noter,	Notary.
Strike,	Striker,	Stroke.	Visit,	Visiter,	Visitor.
Weave,	Weaver,	Weft.	Copy,	Copier,	Copyist.
2. Sow,	Sower,	Seed.	4. Operate,	Operator,	Operative.
Possess,	Possessor,	Possession.	Defend,	Defender,	Defendant.
Think,	Thinker,	Thought.	Consign,	Consigner,	Consignee.
Offend,	Offender,	Offence.	Capture,	Capturer,	Captive.
Expend,	Expenders,	Expense.	Spin,	Spinner,	Spinster.

II. Omissions to be supplied.—Insert a suitable noun.

DAYBREAK.

1. As we proceeded, the timid approach of twilight became more perceptible; the intense blue of the sky began to soften; the smaller stars, like little *children*, went first to rest; the *sister-beams* of the Pleiades soon melted together; but the bright *constellations* of the west and north remained unchanged. Steadily the wondrous transfiguration went on. *Hands* of angels, hidden from mortal *eyes*, shifted the scenery of the *heavens*; the glories of night dissolved into the *glories* of dawn.

2. The blue sky now turned more softly gray; the great *watch-stars* shut up their holy *eyes*; the east began to kindle. Faint *streaks* of purple soon blushed along the sky; the whole celestial concave was filled with the inflowing *tides* of the morning light, which came pouring down from above in one great ocean of radiance; till at length a flash of purple fire blazed out from above the horizon, and turned the dewy *tear-drops* of flower and leaf into *rubies* and diamonds. In a few seconds the everlasting *gates* of the morning were thrown wide open, and the lord of day, arrayed in glories too severe for the gaze of man, began his state.—EVERETT (1794-1865).

III. Change to a verb in the infinitive mood.—*To create* the smallest object requires infinite power.—*To admit* a fault is a great step made *to amend* it.—*To disclose* the secret faults of others is a meanness and a sin.—Great prudence is required before we resolve *to commence* a quarrel.—*To reflect* on what we are doing is necessary, if we wish to do it well.

Oral Conjugation.—Participles of *revere*.

Analysis and Parsing.—Dark, thick clouds announce a storm.—Refreshing winds purify the air.—Sp. decl. sent.;—Subj. *clouds*; Pred., *announces*;—Obj., *storm*;—dark, adj.; thick, adj.;—refreshing, adj.

LESSON LXX.

Literary Selection for Explanation and Study.

THE INSTABILITY OF WORLDLY GREATNESS.

- A Chinese who had long studied the works of Confucius, who knew the characters of fourteen thousand words, and could read a great part of every book that came in his way, once took it into his head to travel into Europe, and observe the customs of the people whom he thought not very much inferior even to his own countrymen in the arts of refining upon every pleasure. Upon his arrival at Amsterdam, his passion for letters naturally led him to a bookseller's shop, and, as he could speak a little Dutch, he civilly asked the bookseller for the works of the immortal Xixofou. The bookseller assured him he had never heard the book mentioned before. "What! have you never heard of that immortal poet?" returned the other, much surprised; "that light of the eyes, that favorite of kings, that rose of perfection! I suppose you know nothing of the immortal Fipsihihi, second cousin to the moon?"—"Nothing at all, indeed, sir," returned the other.—"Alas!" cries our traveler, "to what purpose, then, has one of these fasted to death, and the other offered himself up as a sacrifice to the Tartarean enemy, to gain a renown which has never traveled beyond the precincts of China!"

Goldsmith (1728-1774).

Oral Statement—Sketch....

Literary Analysis.

1. PERSONAGES.

Who are the characters represented in this narration?—*A Chinese scholar, the philosopher Confucius, a bookseller, Xixofou, and Fipsihihi.*

TIME AND PLACE.

When and where did the Chinese and the bookseller meet?—*In the bookseller's store at Amsterdam. The time is indefinite—"Once took into . . . Europe."*

Literary Analysis.

2. WORDS AND
ACTIONS.

1. What is said of the Chinese scholar?—*That he had studied the works of Confucius, knew the characters of fourteen thousand words, and could read from "every book that came in his way."*
2. Why did he take "it into his head" to travel into Europe?—*To observe the customs of the people whom he thought almost equal to the Chinese in seeking pleasure.*
3. When he reached Amsterdam, what did he do?—*He went into a bookseller's to buy the works of the immortal Xixofou.*
4. What did the Chinese say upon being informed by the bookseller that he never heard the book mentioned before?—*He expressed his surprise that such an eminent poet, such a light, so much honored by kings, had never been heard of in Amsterdam. His surprise was still greater when he found that Fipsihihi, second cousin to the moon, was also ignored in the bookstalls of the Capital of the Lowlands.*

3. RESULT.

- What conclusion did the Chinese traveler come to?—*He came to the conclusion that worldly greatness is of small account, since it soon fades away.*

MORAL.

- What is the moral of this fable?—*That our aim should not be to acquire the esteem of men or to immortalize our name; but "to lay up treasures where the moths do not eat, where rust does not consume, and where thieves do not dig through and steal."*

Questions and Suggestions.

1. What is a *Chinese*?—*A native of China. (The same form is used for the plural.—Chinese is also used as an adjective.)*
2. Who was *Confucius*?—*A celebrated Chinese philosopher. He was born B.C. 551; died, 479.*
3. What is the meaning of *works* as used here?—*Writings.*
4. " " characters " —*The hieroglyphics or figures used by the Chinese as their written language.*
5. Express briefly the circumlocution, "that came in his way."—*That he saw.*
6. Express more briefly "once took into his head to travel into Europe?"—*Resolved to go to Europe.*
7. Where is Europe?.... Give the boundaries.... Trace its shape on the blackboard....

Questions and Suggestions.

- 8.*What figure is contained in "whom he thought....every pleasure?"—*Euphemism*. (Explain in what it consists.)
 9. What is the opposite of *pleasure*?—*Displeasure*. (Here its opposite would be properly *mortification*.)
 10. Where is Amsterdam?...Point it out on the map.
 11. What is the meaning of *letters* in this place?—*Literature*. (Give other meanings for *letters*.)
 12. What is *Dutch*?—*The language of Holland*. (Give other meanings.)
 13. Who was *Xixofou*?—*A supposed Chinese poet*.
 14. What is the meaning of *immortal* (10th l.) in this place?—*Destined to live in celebrity throughout all ages*.
 15. Point out a figure in the 13th line,—"*That light of the eyes*"—*Metaphor*. (Explain.)
 16. Point out another figure.—"*That rose of perfection*"—*Metaphor*..
 17. Do the Chinese believe that a person could be related to the moon?—*Yes*. (Explain what is meant by *idolatry*, *hero-worship*, the belief in inanimate creatures having life.—The gods Bel, the Dragon, Dagon, the Golden Calf, and others referred to in Scripture will serve to illustrate the lesson.—Consult Rolins' *Ancient History*.)
 18. Who was *Fipsihihi*?—*Another supposed great man of China*.
 19. What is a *sacrifice*?.....
 20. What is the meaning of *Tartarean*?—*Of, or pertaining to Tartary*; —*of or pertaining to Tartarus*, hellish.—*The first meaning is the one to be taken in this place*.
 21. Use equivalents for *renown*?—*Fame, celebrity, notoriety (in a good sense)*.
 22. Use equivalents for *precincts*.—*Boundaries, limits*.
 23. Where is *China*?—Point it out on the map....Give its boundaries.
-
24. Make a list of the compound nouns in this fable, and analyze them.—*Country-men, book-seller's, book-seller, book-seller, nothing*.
 25. Make a list of the proper nouns.—*Chinese, Confucius, Europe, Amsterdam, Dutch, Xixofou, Fipsihihi, China*.
 26. Give the root of the words (1) *refining*, (2) *favorite*, (3) *perfection*, (4) *suppose*.—(1) *Fine*, (2) *favor*, (3) *fect*, (4) *pose*.
 27. Form the names or persons from (1) *study*, (2) *work*, (3) *part*, (4) *travel*, (5) *Europe*, (6) *art*, (7) *Dutch*.—(1) *Student*, (2) *worker or workman*, (3) *partner*, (4) *traveler*, (5) *European*, (6) *artist or artizan*, (7) *Dutchman*.
 28. Derive abstract nouns from (1) *long*, (2) *know*, (3) *read*, (4) *great*, (5) *observe*, (6) *refine*.—(1) *Length*, (2) *knowledge*, (3) *reading*, (4) *greatness*, (5) *observance*, (6) *refinement*.
 29. Analyze and parse: *A Chinese had long studied the works of Confucius*.—Sp. decl. sent.;—Subj., *Chinese*;—pred., *had studied* (reg. tr. v., ind. m., plu. perf. t., 3rd p., s. n.);—obj., *works*;—*long*, adv.;—*of*, prep.;—*Confucius*, pro. n., 3rd p., s. n., m. g., obj., gov. by prep. *of*.

Phraseology and Composition.

I.—Vary the arrangement of each of the following sentences by putting at the beginning one of the numbered expressions.

1. A few books | well¹ chosen | are | of more use | than a great library | .

Well chosen, a few books are of more use than a great library.
Of more use than a great library, are a few books well chosen.
Than a great library, a few books, well chosen, are of more use.

2. Oil and truth will get | uppermost | at last |
Uppermost, oil and truth will get at last.
At last, oil and truth will get uppermost
-

II.—Place within each of the following quotations the clause containing the name of the author.

- "Blessed," says our Lord, "are the poor in spirit."
"What cannot be done without offence," says St. Francis of Sales, "leave undone."
"He only," says Father St. Jure, "is a Christian, who leads the life of a Christian."
"I would rather," says St. Bernard, "that men should murmur against me than against God."
"Let all your actions," says St. Paul, "be done in charity."
"The tongue," says St. James, "is a world of iniquity."
-

III.—Complete the statement by a sentence commencing with *we must*.

1. To be truly honored, *we must be truly good.*
 2. To keep off wrinkles, *we must lead a good, calm life.*
 3. To prevent temptation, *we must keep ourselves usefully occupied.*
 4. To enrich our mind, *we must read good books.*
 5. To keep out evil thoughts, *we must cherish good ones.*
 6. To avoid being needy when old, *we must be diligent when young.*
-

Exercise on Homophonous Words.

IV.—1. Floe.	2. Fore.	3. Foul.	4. Frays.
Flow.	Four.	Fowl.	Phrase.
Flue.	Fort.	Franc.	Freeze.
Flew.	Forte.	Frank.	Frieze.

Where the dash occurs, insert a suitable word taken from the above list.

1. The *floe* melted rapidly when it entered the Gulf Stream.
Grand River *flows* into Lake Erie.
The swallow *flew* down the *flue* of the chimney.
2. The horse broke one of his *fore* legs.
A horse has *four* legs.
Fort McLeod is in Alberta, N.-W. Territory.
Literature is his *forte*.
3. The hen is a barnyard *fowl*.
Never use *foul* language.
That *frank* boy received a *franc* from a Frenchman.
4. The analysis of the *phrase* occasioned some serious *frays* among the students.
John will not *freeze* clad as he is in that warm suit of *frieze*.

V.—Write a composition about A BEAR AND HER CUBS.

Questions on the Grammatical Text.

LXVI.

217. What are the suffixes that indicate the *author* of an *action*, the *person* who is devoted to a *profession*?—Examples.—Which suffixes are usually added to verbs.

LXVII.

218. What are the suffixes that name the *inhabitants* of a country or a city?—Examples.—To what are these suffixes added?—219. What do several of these suffixes indicate?—Examples.—220. How is the word *man* sometimes used?—Examples.—221. How is the name of an inhabitant of a country frequently found?—Examples.

LXVIII.

222. What are the *diminutive suffixes* of the noun?—Examples.—223. What are the *augmentative suffixes* of the noun?—Examples.

LXIX.

Form nouns, from the lists given, by means of a *prefix* or a *suffix*.

CHAPTER III.—LESSON LXXI.—Articles.

224. An **Article** is the word *the*, *a* or *an* used before nouns to limit their signification ; as, **the school**, **a man**, **an eye**.

225. There are two articles, the *definite* and the *indefinite*

226. The **Definite Article** is *the*. It denotes some particular thing or things ; as, **the enemy**, **the enemies**, **the provinces**.

227. The **Indefinite Article** is *a* or *an*. It denotes one thing of a kind, but no particular one ; as, **a province**, **an enemy**.

228. **A** is used before a consonant sound ; as, **a flock**, **a hotel**, **a wall**.

229. The consonant sounds of *w* or *y*, even when expressed by other letters, require *a*, not *an*, before them ; as, **a year**, **a unit**, **a union**, **a wonder**, **a one**.

230. **An** is used before a vowel sound ; as, **an error**, **an iron**.

231. The words in which initial *h* is silent require *an*, because they begin with a vowel sound ; as, **an honest man** ; **an honorable position**.

I. **A or an**.—Supply the suitable indefinite article.

1. <i>A</i> humor.	2. <i>A</i> euphemism.	3. <i>An</i> honorable position.
<i>A</i> unicorn.	<i>An</i> heiress.	<i>An</i> imperial edict.
<i>An</i> eagle.	<i>A</i> hermitage.	<i>A</i> hundred sheep.
<i>A</i> harpoon.	<i>A</i> university.	<i>An</i> erroneous opinion.
<i>An</i> hourglass.	<i>An</i> herbalist.	<i>A</i> humorous story.
<i>An</i> umpire.	<i>A</i> eudiometer.	<i>An</i> honest occupation.

II. **Omissions to be supplied**.—Where the dash occurs, supply the suitable article, or noun.

TRANSFORMATION OF INSECTS.

1. *A* caterpillar, after feeding upon *leaves* till it is full grown, retires into some *place* of concealment, casts off its caterpillar-skin, and presents itself in *an* entirely different *form*, one wherein it has neither *the* power of moving about nor of taking *food* ; in fact, in this its second or chrysalis state *the* insect seems to be *a* lifeless oblong or conical body, without *a* distinct *head* or movable *limbs*.

2. After resting *a* while *an* inward struggle begins ; *the* chrysalis skin bursts open, and from *the* rent issues *a* butterfly or *a* moth, whose small and flabby *wings* soon extend and harden, and become fitted to bear away *the* insect in search of the honeyed juice of *flowers*. Caterpillars and grubs undergo *a* complete transformation in coming to maturity ; but there are other *insects*, such as crickets, grasshoppers, and bugs, which, though differing *a* good deal in the young and adult *states*, are not subject to so great *a* change.—T. W. HARRIS.

III. **Change the italicized nouns to the singular**.—Do not confide your secret to *an* indiscreet *man*.—With the talents of *an* *angel*, *a* *man* may act like *a* *fool*.—It is losing time to try to please *a* humorous *child*.—Do you prefer *an* *orange* to *an* *apple*?—*A* bad *speller* should not pretend to be *a* *scholar*.

Oral Conjugation.—Principal Parts and Infinitive of *see*.

Analysis and Parsing.—*A* small leak will sink *a* great ship.—The sleeping fox catches no poultry.—Sp. decl. sent.;—Subj., *leak*;—Pred., *will sink*;—Obj., *ship*;—*A*, indef. art.;—*small*, c. a.;—*sleeping*, part. a.;—*no*, pro. a.

CHAPTER IV.—LESSON LXXII.—Adjectives.—Classes.

232. An **Adjective** is a word added to a noun or a pronoun, and generally expresses quality ; as, *a rosy apple* ; *five diligent boys* ; *unhappy me*.

233. Adjectives are divided into five classes ; *common, proper, numeral, pronominal, and participial*.

234. A **Common Adjective** is an adjective that denotes quality or situation ; as, *good, bad, east, western*.

235. A **Proper Adjective** is an adjective derived from a proper name ; as, *Canadian, Irish, Gregorian*.

236. A proper adjective should begin with a capital letter ; as, *the English language* ; *the Copernican system* : unless the adjective has lost its reference to the proper name ; as, *academic, galvanic, laconic*.

I. Adjectives.—Indicate by the initials whether the adjective expresses a good or a bad quality.—*Question why*.

1. <i>Hard wood,</i>	g.	2. <i>Sharp frost,</i>	b.	3. <i>Strong constitution,</i>	g.
<i>Hard heart,</i>	b.	<i>Sharp sight,</i>	g.	<i>Strong taste,</i>	b.
<i>Dry linen,</i>	g.	<i>Soft answer,</i>	g.	<i>Black ink,</i>	g.
<i>Dry style,</i>	b.	<i>Soft character,</i>	b.	<i>Black design,</i>	b.
<i>Deep wound,</i>	b.	<i>Grave deportment,</i>	g.	<i>Broad gash,</i>	b.
<i>Deep knowledge,</i>	g.	<i>Grave mistake,</i>	b.	<i>Broad mind,</i>	g.
<i>Green meadow,</i>	g.	<i>Quick temper,</i>	b.	<i>Firm will,</i>	g.
<i>Green apple,</i>	b.	<i>Quick motion,</i>	g.	<i>Firm prejudice,</i>	b.
<i>Heavy claim,</i>	g.	<i>Thick wall,</i>	g.	<i>Light head,</i>	b.
<i>Heavy burden,</i>	b.	<i>Thick skull,</i>	b.	<i>Light step,</i>	g.

II. Sentences to be completed.—Supply an adjective expressing the characteristic quality of the material or object named.

1. Glass is <i>brittle</i> .	3. Gold is <i>precious</i> .	5. Justice is <i>impartial</i> .
Steel is <i>elastic</i> .	The pine is <i>resinous</i> .	The hare is <i>timid</i> .
Oil is <i>unctuous</i> .	The reed is <i>flexible</i> .	The hyena is <i>cruel</i> .
Lime is <i>caustic</i> .	The sun is <i>brilliant</i> .	The camel is <i>sober</i> .
Pepper is <i>pungent</i> .	The moon is <i>beautiful</i> .	The moose is <i>wary</i> .
2. Granite is <i>hard</i> .	4. Spring is <i>mild</i> .	6. The stork is <i>ungainly</i> .
Air is <i>transparent</i> .	Summer is <i>warm</i> .	The dog is <i>faithful</i> .
Hemlock is <i>poisonous</i> .	Fall is <i>blustery</i> .	The eel is <i>slimy</i> .
Oak is <i>durable</i> .	Winter is <i>cold</i> .	The swallow is <i>swift</i> .
Quicksilver is <i>liquid</i> .	Exercise is <i>healthful</i> .	The lamb is <i>gentle</i> .

III. Insert an adjective instead of the words in Italics.—Augustus by assuming the *imperial* authority changed the *Roman* constitution.—Germany is a *constitutional* monarchy.—All excess destroys *bodily* health as well as *mental* vigor.—The height of the mercury in a barometer varies according to the *atmospheric* pressure.—*Wise* men measure time by their improvement of it.—*Covetous* persons are always in want.—Every man is not prepared to speak on *doubtful* questions.

Oral Conjugation.—Indicative present and past of *run*.

Analysis and Parsing.—A fat kitchen makes a lean will.—Cicero was a celebrated orator.—Sp. decl. sent.;—Subj., *kitchen*;—Pred., *makes*;—Obj., *will*;—*fat*, c. a., pos. deg., (comp. *rog. fat*, fatter, fattest), and relates to *kitchen*;—*lean*, c. a.,.....*Celebrated*, part. a., (comp. by means of *more* and *most*), and relates to *orator*;—*orator*, c. n., 3rd p., s. n., m. g., att. (nom. after *was*).

LESSON LXXIII.—Adjectives.—Numeral.

287. A **Numeral Adjective** is an adjective that expresses a definite number; as, *one, three, twenty-five*.

288. Numeral adjectives include:—

1. **Cardinal** numbers; as, *one, two, three, four, &c.*
2. **Ordinal** numbers; as, *first, second, third, fourth, &c.*
3. **Multiplicative** numbers; as, *single or onefold, double or twofold, triple or threefold, quadruple or fourfold, &c.*

289. Ordinal adjectives are formed from cardinal adjectives by the addition of *th* or *eth*: *eth* is added to final *y*, and *th* to other terminations: as, *four, fourth*; *thirty, thirtieth*.

240. The only exceptions are *first, second, third, and their compounds*.

241. The parts of compound numerals between *twenty* and *one hundred*, are joined by the hyphen; as, *twenty-one, forty-ninth*; *eighteen hundred and eighty-five*. Multiplicative adjectives above tenfold are usually written with a hyphen; as, *sixty-fold, one hundred-fold*.

I. Adjectives.—Prefix a suitable adjective to each noun.

- | | | |
|---------------------------|-----------------------------|------------------------------|
| 1. <i>Fresh water.</i> | 2. <i>White napkin.</i> | 3. <i>Obstinate defence.</i> |
| <i>Fatal poison.</i> | <i>High winds.</i> | <i>Sportive youth.</i> |
| <i>Ripe fruit.</i> | <i>Tropical climate.</i> | <i>Cheerful temper.</i> |
| <i>Dense smoke.</i> | <i>Straight line.</i> | <i>Wholesome food.</i> |
| <i>Feeble health.</i> | <i>Operatic airs.</i> | <i>Abject poverty.</i> |
| <i>Sharp pain.</i> | <i>Courteous officials.</i> | <i>Leisure hours.</i> |
| <i>Laconic answer.</i> | <i>Slender stalk.</i> | <i>Fruitful tree.</i> |
| <i>Counterfeit money.</i> | <i>Precious jewels.</i> | <i>Choice meats.</i> |

II. Numeral Adjectives.—Write the numbers in full.

1. The *first* locomotive was driven by Robert Stephenson, in *eighteen hundred and thirty*.—On the *twelfth* of October, *fourteen hundred and ninety-two*, Columbus took possession of San-Salvador in the name of the Castilian sovereigns.—William the Conqueror died in *one thousand and eighty-seven*, in the *forty-first* year of his reign over Normandy, and the *twenty-first* year of his domination in England.—To reform the Calendar, Pope Gregory the *thirteenth* ordered *ten* entire days (those between the *fourth* and the *fifteenth* of October) to be suppressed from the year *fifteen hundred and eighty-two*.

2. Rome celebrated her *two thousand six hundred and thirty-seventh* anniversary, April the *twenty-first*, *eighteen hundred and eighty-five*.—The art of printing was invented at Mentz towards the middle of the *fifteenth* century.—In June, *eighteen hundred and seventy-seven*, Queen Victoria celebrated the *fortieth* anniversary of her accession to the English throne.—The earth revolves around the sun, at a distance of *ninety-five millions* of miles, in *three hundred and sixty-five* days, *five* hours, and *forty-nine* minutes.

III. Replace the italicized words by an adjective.—*Worldly* maxims are always dangerous.—There are nine *angelic* choirs.—Without *heavenly* grace man can do nothing meritorious.—In the Middle Ages many princes renounced *worldly* greatness to lead *pious* lives in *monastic* retirement.

Oral Conjugation.—Indicative perfect and pluperfect of *ride*.

Analysis and Parsing.—The telescope was invented towards the end of the *sixteenth* century.—Gunpowder was invented towards the end of the *thirteenth* century.—Sp. decl. sent.;—Subj., *telescope*;—Pred., *was invented* (reg. tr. v., pass. v., ind. m., past t., 3rd p., s. n.);—*towards*, prep.;—*sixteenth*, numeral a. (ordinal), relates to *century*.

LESSON LXXIV.--Adjectives.

242. A **Pronominal Adjective** is an adjective that may either accompany its noun or represent it understood; as, "**All** join to guard what **each** desires to gain," or "**All** men join to guard what **each** man desires to gain."

243. The principal pronominal adjectives are: *All, any, both, each, either, every, few, first, former, last, latter, little, many, much, neither, no, none, one, other, own, same, several, some, such, this, that, these, those, which, what.*

244. A **Participial Adjective** is an adjective that has the form of a participle, but differs from it by rejecting the idea of time; as, *an amusing tale; a roaring lion; a wounded soldier; an exalted station.*

I. Adjectives.—Supply a suitable participial adjective.

1. <i>Imposing</i> dignity.	2. <i>Trifling</i> value.	3. <i>Thatched</i> roof.
<i>Devouring</i> flames.	<i>Meandering</i> stream.	<i>Canonized</i> saint.
<i>Glaring</i> falsehood.	<i>Impending</i> storm.	<i>Written</i> promise.
<i>Shocking</i> accident.	<i>Enchanting</i> scene.	<i>Reflected</i> light.
<i>Lasting</i> impression.	<i>Raging</i> tempest.	<i>Enraged</i> tyrant.
<i>Fatiguing</i> march.	<i>Floating</i> seaweed.	<i>Fortified</i> town.
<i>Enterprising</i> merchant.	<i>Rolling</i> waves.	<i>Renewed</i> exertion.
<i>Devastating</i> torrent.	<i>Thrilling</i> adventure.	<i>Cultivated</i> farm.

II. Omissions to be supplied.—Insert the adjectives required.

THE EXTERIOR OF THE EYE.

1. The human eye is a *wondrous* construction. It is essentially a *hollow* globe or small spherical chamber. The *larger* part of it, which we do not see when we look in *one* another's faces, forms the white of the eye, and consists of a strong, thick, *tough* membrane, something like parchment, but more *pliable*. This forms the *outer* wall, as it were, of the chamber of the eye. It is strong, so that it cannot easily be injured; *thick*, so that light cannot pass through it; and *round*, so that it can be moved about in *every* direction.

2. In the front of the eye is a clear, *transparent* window, exactly like the glass of a watch. If you look at a face sideways, you see it projecting with a *bent* surface like a bow-window, and may observe its *perfect* transparency. The *soft*, pink curtains which we call eyelids may perhaps be better compared to a pair of *outside* shutters for *this* window, which we put up when we go to sleep, and take down when we wake.—GEORGE WILSON (1818-1859).

III. Change the phrase denoting the material into an adjective.—

An *iron* bar;—A *bronze* statue;—A *brick* wall;—An *iron* ball;—A *crystal* vase;—A *porcelain* cup;—A *wooden* box;—A *rubber* balloon;—A *cast-iron* railing;—A *leather* apron;—A *wheaten* cake;—A *woolen* cape;—A *merino* soutane;—A *marble* slab;—A *pasteboard* box;—A *silver* ring.

Oral Conjugation.—Indicative future and future perfect of *bring*.

Analysis and Parsing.—All good books are interesting companions.—Every one does not tread on marble floors.—Sp. decl. sent;—Subj., *books*;—Pred., *are* (irreg. t. v., ind. m., pres. t., 3rd p., pl. n.);—Att., *companions*;—*All*, pro. a., and relates to *good books*;—*good*, c. a., pos. deg. (comp. irregularly good, better, best) and relates to *books*;—*interesting*, part. a., comp. by means of *more* and *most* (interesting, more interesting, most interesting), and relates to *companions*.—*Every*, pro. a.;—*one*, pro. a.;—*marble*, c. a. (not admitting of comparison), and relates to *floors*.

LESSON LXXV.

Literary Selection for Explanation and Study.

A STORM IN HARVEST.

- Ev'n when the farmer, now secure of fear,
 Sends in the swains to spoil the finish'd year,
 Ev'n when the reaper fills his greedy hands,
 And binds the golden sheaves in brittle bands,
 5 Oft have I seen a sudden storm arise
 From all the warring winds that sweep the skies.
 The heavy harvest from the root is torn,
 And whirled aloft the lighter stubble borne ;
 With such a force the flying rack is driven,
 10 And such a winter wears the face of heav'n :
 The lofty skies at once come pouring down ;
 The promised crop and golden labors drown.
 The dikes are filled, and with a roaring sound
 The rising rivers float the nether ground ;
 15 And rocks the bellowing voice of boiling seas rebound.
 The father of the gods his glory shrouds,
 Involved in tempests and a night of clouds ;
 And from the middle darkness flashing out,
 By fits he deals his fiery bolts about.
 20 Deep horror seizes ev'ry human breast,
 Their pride is humbled, and their fear confest,
 While he from high his rolling thunder throws,
 And fires the mountains with repeated blows :
 The rocks are from their old foundations rent ;
 25 The winds redouble, and the rains augment :
 The waves in heaps are dashed against the shore,
 And now the woods and now the billows roar.

—Dryden (1681-1700).

Oral Statement—Sketch.....

Literary Analysis.

1. PERSONAGES.

{ Who are the personages referred to in this description ?—Farmers, swains, reapers, the father of the gods (Jupiter), mankind (ev'ry human breast—20th l.).

Literary Analysis.

TIME AND PLACE.

{ When and where is the storm represented as having taken place?—*In the country, during harvest time.*

2. WORDS AND ACTIONS.

- {
1. From what is the storm said to have arisen?
—*"From all the warring winds that sweep the skies,"* (6th l.).
 2. What is described from the 7th l. to the 12th inclusive?—*The destruction of the harvest by the storm.*
 3. What is described from the 13th l. to the 15th inclusive?—*The flood occasioned by the storm.*
 4. What do the next four lines bring out?—*The lightning and thunder, said to be dealt out by the father of the gods."*
 5. What effect does the thunder and lightning?—*The effect that is related in the last four lines of the description. (Rocks rent, winds increase, rains augment, waves dashed against the shore, woods and billows roar.)*

3. RESULT.

{ What is the result of the harvest storm?—*Although it injures the produce of the land, it has a good moral effect:—*
*"Deep horror seizes every human breast,
 Their pride is humbled and their fear
 confest."*

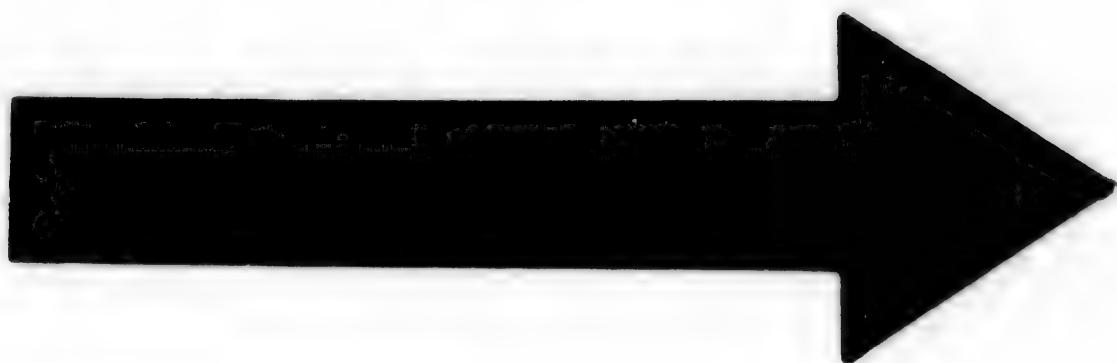
MORAL.

{ What lesson do the 20th and 21st lines suggest?
 —*To admire and worship God, Who is Master of the tempest, and to invoke His assistance in all dangers of life.*

Questions and Suggestions.

1. What are the harvest months in this country.—*Part of July, August, September, and part of October.*
2. Why is *ev'n* syncopated?—*To make this verse agree in meter with the next. (Explain.)*
3. Use an equivalent for *farmer*.—*Husbandman.*
4. What may "secure of fear" mean?—*It may mean that when the grain has ripened without being injured by storms, the farmer rejoices, thinking it secure.*
5. Is he ever disappointed?—*Yes: often, when the swains are reaping the grain, the storm comes and injures what is cut, and uproots what is still unreaped.*

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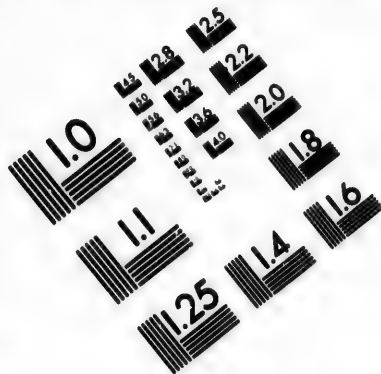
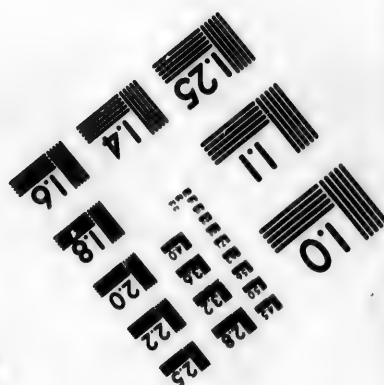
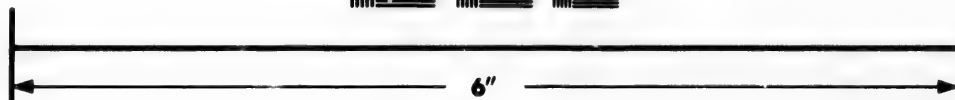
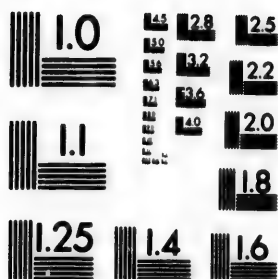


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Questions and Suggestions.

6. What does "little bands" mean?—*It means that the sheaves are bound so that the corn may be easily threshed out of them.*
7. Why is the adjective *golden* applied to sheaves?—*Because they are of a golden color. (It may also mean that they are rich.)*
8. For what is *oft* used?—*For often.*
9. Is *oft* in common use?—*It is rarely used except in poetry.*
10. Why is the adjective *warring* (6th l.) applied to winds?—*Because they often blow in opposite directions, whistle, whiz, and roar so as to have a semblance of war. (A minor metaphor.—Explain.)*
11. Why the expression "sweep the skies"?—*Because the winds clear the clouds from the skies. (Another metaphor.—Explain.)*
12. What is meant by the 7th line?—*The grain is uprooted by the wind.*
13. What word is used for *grain* in this line (7th)?—*Harvest. (Metonymy.—Explain.)*
14. Change the inversion in the eighth line.—*And the light stubble is blown away.*
15. What is the meaning of *rack* as used in the 9th line?—*It may mean thin flying, broken clouds, or any portion of floating vapor in the sky. It may also mean wreck or destruction. (Give other meanings for rack.)*
16. What is the meaning of the 10th line?—*It may mean that the heavens have a wintry appearance.*
17. Point out a figure in the 11th line.—*"Skies....pouring down"—for rain pouring down..... (Metonymy.—Explain.)*
18. Use an equivalent for (1) *promised*, (2) *golden*.—(1) *Expected*, (2) *precious*.
19. What is meant by *dikes* as used in the 13th l.?—*Mounds thrown up to prevent lowlands from being inundated by rivers. (Give other meanings.)*
20. Use an equivalent for *nether*.—*Lower.*
21. Express the meaning of the 14th line differently.—*The overflowing rivers flood the lowlands.*
22. Give, in plain language, the meaning of the 15th line.—*The waves of stormy seas are dashing furiously against the rocky shores.*
23. Point out the figures in the 15th line.—(1) *Bellowing voice*—(2) *boiling*. (Metaphors.—Explain.)
24. Who is "the father of the gods"?—*Jupiter.*
25. Give equivalents for *shrouds*.—*Covers, conceals, hides.*
26. How does he shroud his glory?—*"In tempests, and in a night of clouds."*
27. How can it be explained (not figuratively) that Jupiter shrouds himself with the clouds?—*The planet Jupiter—called after the pagan god—is concealed by the clouds on dark nights.*
28. What is attributed to Jupiter in the 18th and 19th lines?—*That he sends the lightning and thunder.*
29. Explain why *ev'ry* (20th l.) is syncopated.....
30. What is the meaning of *horror* as used in the 20th line?—*A painful emotion of fear. (Give other meanings.)*
31. What is the opposite of *pride*?—*Humility.*
32. What does the horror that the tempest excites do?—*It banishes pride, and replaces it with humility.*
33. What is the opposite of *fear*?—*Intrepidity.*
34. For what is *he* (22nd l.) used?—*For Jupiter.*

Questions and Suggestions.

35. Explain "And fires the mountain with repeated blows."—*The repeated flashes of lightning which announce the bolts of thunder, illuminate the distant mountains.*
36. What does the 24th line suggest?—*That thunder storms often cause rents in rocks.*
37. What caused "the winds to redouble, and the rains to augment"?—*Lightning and thunder.*
38. *Use a word of Anglo-Saxon origin instead of *augment*.—*Increase.*
39. What causes the roaring of the woods and the billows?—*The strong winds.*
-
40. Point out the articles in the first sentence (first six verses).—(Tell the class.)
41. What is the singular of *sheaves*?—*Sheaf.* (116)
42. " " " " *skies*?—*Sky.* (113)
43. Analyze *aloft*.—*A-loft, on the loft, above.* (187)
44. What is the root of *borne*? (8th l.)—*Bear.* (187)
45. Point out the adjectives in the last sentence (from 20th l. to end).—*Deep* (c.), *ev'ry* (c.), *human* (c.), *high* (c.), *rolling* (part. a.), *repeated* (part. a.), *old* (c.).
46. Of what word is *spoil* (2nd l.) a contraction?—*Dispoil.*
47. From what words are (1) *farmer*, (2) *reaper*, (3) *band*, (4) *stubble*, derived?—(1) *Farm*, (2) *reap*, (3) *bind*, (4) *stump*.
48. Give the diminutives of (1) *bind*, (2) *root*, (3) *river*, (4) *ground*, (5) *cloud*, (6) *wave*.—(1) *Bundle*, (2) *rootlet*, (3) *rivulet*, (4) *groundling*, (5) *cloudlet*, (6) *wavelet*.
49. Form names of persons from (1) *war*, (2) *sweep*, (3) *harvest*.—(1) *Warrior*, (2) *sweep* or *sweeper*, (3) *harvester*.
50. Give nouns from (1) *whirl*, (2) *light*, (3) *fly*, (4) *drive*.—(1) *Whirl*, (2) *lightness*, (3) *flight*, (4) *drive* or *drove*.
51. Give another noun derived from the same root as (1) *gold*, (2) *dike* (3) *float*.—(1) *Gilt*, (2) *ditch* (*dig*), (3) *flood* (*flow*).
52. What is the force of the prefix in (1) *promised*, (2) *rebound*, (3) *involved*.—(1) *Promise*, to send forward; (2) *rebound*, to bound back; (3) *involve*, to roll in.
53. Derive nouns from (1) *deep*, (2) *high*, (3) *throw*, (4) *blow*, without increasing the number of syllables.—(1) *Depth*, (2) *height*, (3) *thrust*, (4) *blast*.
54. Analyze and parse: *Deep horror seizes every human breast*.—Sp. decl. sent;—Subj., *horror*;—pred., *seizes*;—obj., *breast*;—*deep*, c. a., pos. deg., comp. reg. (*deep*, *deeper*, *deepest*), and relates to *horror*;—*every*, pro. a., relates to *human breast*; *human*, c. a., pos. deg., compared by means of *more* and *most*, and relates to the noun *breast*.

Exercise.—Write a sketch of *A Storm in Harvest*.

Phraseology and Composition.

I.—Commence the sentence by each of the numbered expressions.

1. My friends, | the excesses¹ of our youth | are | drafts² | upon³ our old age. |
 The excesses of our youth, my friends, are drafts upon our old age.
 Drafts upon our old age, my friends, are the excesses of our youth.
 Upon our old age, my friends, the excesses of our youth are drafts.
 2. Never make | a mountain¹ | of a molehill.² |
 A mountain, never make, of a molehill.
 Of a molehill, never make a mountain.
-

II.—Replace the italicized words by an equivalent adjective.

1. The *pious* man will always obtain the divine assistance.
 2. The *temperate* man will possess a sound mind in a sound body.
 3. *Studious* men find agreeable companions in their own thoughts.
 4. *Indolent* habits smooth the way for temptation.
 5. *Angry* words serve as a prelude to blows.
 6. *Bodily* exercise should be taken with moderation.
 7. *Mental* exercise should not be neglected.
-

III.—Make three statements about *anger* and three about *pardon*.

ANGER.

1. To indulge in *anger* against a superior is fury.
2. To indulge in *anger* against an equal is folly.
3. To indulge in *anger* against an inferior is an indignity.

PARDON.

1. *Pardon* should be granted to a child's offences, because of its want of sense.
 2. We should *pardon* the offences of a woman, because of her sex.
 3. If a fool offends we should *pardon*, him because he knows no better.
-

Exercise on Homophonous Words.

IV.—1. Fungus.	2. Gabel.	3. Gall.	4. Gild.
Fungous.	Gable.	Gaul.	Guild.
Ferule.	Gage.	Gait.	Gilt.
Ferrule.	Gauge.	Gate.	Guilt.

Where the dash occurs, insert a suitable word taken from the above list.

1. *Fungous* means that which is spongy.
A *fungus* is a mushroom.
Our teacher never uses the *ferule*.
My grandfather has a silver *ferrule* on his stick.
2. The owner of that house with the white *gable* was not able to pay his *gabel*.
The gauger gave me his *gauge* as a *gage* that he would be punctual.
3. The yoke which that *Gaul* has placed upon the horse will *gall* the poor animal's back.
The *gate*-keeper's *gait* was very awkward.
4. *Gild* the edges of that book.
John is a member of the *guild*.
Anything *gilt* appears like gold.
The criminal confessed his *guilt*.

V.—Write a composition about THE FARMER DURING HARVEST TIME.

Questions on the Grammatical Text.

LXXI.

224. What is an Article?—225. How many articles are there?—Name them.
—226. What is the Definite Article?—227. What is the Indefinite Article?—
228. When is *a* used?—229. Which form of the indefinite article does the consonant sound of *w* or *y* require before it?—230. When is *an* used?—231. Which form of the indefinite article is required before *initial* & *silent*?

LXXII.

232. What is an Adjective?—233. Into how many classes are adjectives divided?—234. What is a Common Adjective?—235. A Proper Adjective?—
236. With what kind of a letter should a proper adjective begin?

LXXIII.

237. What is a Numeral Adjective?—238. What do numeral adjectives include?—Examples of *Cardinal Numbers*.....—*Ordinal Numbers*.....—*Multiplicative Numbers*.....—239. How are *ordinal adjectives* formed?—240. What are the exceptions?—241. How are the parts of compound numerals joined?

LXXIV.

242. What is a Pronominal Adjective?—243. Name the principal pronominal adjectives.—244. What is a Participial Adjective?

LESSON LXXVI.—Adjectives.—Comparison.

245. Adjectives have, commonly, no modifications but the forms of comparison.

246. **Comparison** is a variation of the adjective to express quality in different degrees; as, *hard, harder, hardest*.

247. There are three degrees of comparison; the *positive*, the *comparative*, and the *superlative*.

248. The **Positive Degree** is that which is expressed by the adjective in its simple form; as, *a whale is large, a mouse is small*.

249. The **Comparative Degree** is that which is more or less than something contrasted with it; as, "*A whale is larger than an elephant; a mouse is smaller than a rat.*"

250. The **Superlative Degree** is that which is most or least of all included with it; as, "*The whale is the largest of the animals that inhabit the globe; the mouse is the smallest of beasts.*"

251. The **comparative** of adjectives of one syllable is commonly formed by adding *er* to the positive; and the **superlative** by adding *est*; as, *great, greater, greatest*.

252. In the variation of adjectives, final consonants are doubled, final *e* is omitted, and final *y* is changed to *i*, agreeably to the rules for suffixing (pages 114-117).

I. Comparison.—Compare the adjectives.

1. Sharp,	Sharper,	Sharpest.	2. Wet,	Wetter,	Wettest.
Gray,	Grayer,	Grayest.	White,	Whiter,	Whitest.
Free,	Freer,	Freest.	Gay,	Gayer,	Gayest.
Thin,	Thinner,	Thinnest.	Flat,	Flatter,	Flattest.

II. Sentences to be completed.—Give the noun two qualities joined by *or*.

- | | |
|--|--|
| <p>1. Lime is <i>quick</i> or <i>slaked</i>.
 Water is <i>soft</i> or <i>hard</i>.
 Metal is <i>pure</i> or <i>alloyed</i>.
 Ham is <i>green</i> or <i>cured</i>.
 Iron is <i>cast</i> or <i>wrought</i>.
 Stone is <i>rough</i> or <i>dressed</i>.
 Timber is <i>round</i> or <i>tawn</i>.
 2. Steel is <i>tempered</i> or <i>annealed</i>.
 Wood is <i>green</i> or <i>dry</i>.
 Quartz is <i>clear</i> or <i>smoked</i>.
 Animals are <i>wild</i> or <i>domestic</i>.
 Insects are <i>noxious</i> or <i>useful</i>.
 Peas are <i>split</i> or <i>whole</i>.
 Vapors are <i>dense</i> or <i>light</i>.</p> | <p>3. A diamond is <i>rough</i> or <i>polished</i>.
 A number is <i>concrete</i> or <i>abstract</i>.
 A war is <i>civil</i> or <i>foreign</i>.
 A weapon is <i>offensive</i> or <i>defensive</i>.
 A judge is <i>partial</i> or <i>impartial</i>.
 A city is <i>walled</i> or <i>open</i>.
 A spring is <i>constant</i> or <i>intermittent</i>.
 4. A declivity is <i>gentle</i> or <i>steep</i>.
 A sickness is <i>slight</i> or <i>serious</i>.
 A statement is <i>true</i> or <i>false</i>.
 A lawsuit is <i>just</i> or <i>unjust</i>.
 A victory is <i>partial</i> or <i>complete</i>.
 A means is <i>honest</i> or <i>dishonest</i>.
 A plant is <i>indigenous</i> or <i>exotic</i>.</p> |
|--|--|

III. Insert an adjective instead of the italicized words.—Remember you have an *immortal* soul.—Seek the company of *virtuous* persons.—Do not sacrifice Heaven for a *passing* pleasure.

Oral Conjugation.—Potential present and past of *jump*.

Analysis and Parsing.—Alexander was a great general.—Napoleon I. was the greatest general of modern times.

LESSON LXXVII.—Adjectives.—Comparison.

253. Adjectives of more than one syllable are generally compared by means of the adverbs *more* and *most*; as, *famous*, *more famous*, *most famous*; *agreeable*, *more agreeable*, *most agreeable*.

254. Some dissyllables are compared like monosyllables; as, *happy*, *happier*, *happiest*; *narrow*, *narrower*, *narrowest*.

255. The degrees of diminution are expressed by the adverbs *less* and *least*; as, *wise*, *less wise*, *least wise*; *famous*, *less famous*, *least famous*.

256. Those adjectives whose signification does not admit of different degrees, cannot be compared; as, *two*, *all*, *infinite*, *universal*, *eternal*.

I. Comparison.—Compare the adjectives.

1. Severe,	<i>Severer</i> ,	<i>Severest</i> .	3. Rocky,	<i>Rockier</i> ,	<i>Rockiest</i> .
Heavy,	<i>Heavier</i> ,	<i>Heaviest</i> .	Dreary,	<i>Drearier</i> ,	<i>Dreariest</i> .
Small,	<i>Smaller</i> ,	<i>Smallest</i> .	Sincere,	<i>More sin.</i> ,	<i>Most sin.</i>
Spacious,	<i>More spa.</i> ,	<i>Most spa.</i>	Yellow,	<i>Yellower</i> ,	<i>Yellowest</i> .
Lofty,	<i>Loftier</i> ,	<i>Loftiest</i> .	Feeble,	<i>Feebler</i> ,	<i>Feeblest</i> .
2. Tender,	<i>Tenderer</i> ,	<i>Tenderest</i> .	4. Agreeable,	<i>More agr.</i> ,	<i>Most agr.</i>
Crooked,	<i>More crk.</i> ,	<i>Most crk.</i>	Jolly,	<i>Jollier</i> ,	<i>Jolliest</i> .
Shallow,	<i>Shallower</i> ,	<i>Shallowest</i> .	Pleasant,	<i>Pleasanter</i> ,	<i>Pleasantest</i> .
Ugly,	<i>Uglier</i> .	<i>Ugliest</i> .	Common,	<i>Commoner</i> ,	<i>Commonest</i> .
Prompt,	<i>Prompter</i> ,	<i>Promptest</i> .	Familiar,	<i>More fam.</i> ,	<i>Most fam.</i>

II. Sentences to be completed.—Supply a comparative of increase or diminution.

1. Time is a *greater* treasure than many seem to think.
The love of duty is *nobler* than the love of glory.
Iron is *more useful* than all the other metals.
A frank enemy is *less dangerous* than a false friend.
Honor is *more precious* to a noble heart than life.
The ignorant are *less difficult* to instruct than the presumptuous.
2. We often need those that are *humbler* than ourselves.
Valleys are generally *more fertile* than hills.
The eloquence of words is *less efficacious* than that of example.
Fondness for show is *vainer* than any other folly.
Riches are *less estimable* than health.
It is *easier* to prevent disease than to cure it.

III. Change the comparison of equality into one of superiority.—

PUPIL'S EDITION: *As bright as*....—*Brighter* than the sun;—*more precious* than gold;—*more brittle* than glass;—*lighter* than a feather;—*cotier* than marble;—*more transparent* than air;—*rounder* than a ball;—*more flexible* than a reed;—*firmer* than a rock;—*clearer* than crystal;—*heavier* than lead;—*higher* than the clouds;—*blacker* than a crow;—*drier* than a bone;—*more welcome* than flowers in May;—*sharper* than a needle;—*harder* than a rock;—*more cruel* than a tiger.

Oral Conjugation.—Potential perfect and pluperfect of leap.

Analysis and Parsing.—Patricia is less attentive.—Frances is the least attentive of the class.—Sp. decl. sent.—Subj., *Patricia* (f. g.);—Pred., *is*;—Att., *attentive* (c. a., comp. deg. of diminution, att. of Patricia);—*less*, adv.

LESSON LXXVIII.—Adjectives.—Irregular Comparison.

257. The following adjectives are thus compared :—

<i>Positive.</i>	<i>Comparative.</i>	<i>Superlative.</i>
Good,	Better,	Best.
Bad or ill,	Worse,	Worst.
Far,	Farther,	Farthest or farthermost
Fore,	Former,	Foremost or first.
In,	Inner,	Inmost or innermost.
Late,	Later or latter,	Latest or last.
Little,	Less,	Least.
Many,	More,	Most.
Much,	More,	Most.
Near,	Nearer,	Nearest or next.
Old,	Older or elder,	Oldest or eldest.
Out,	Outer or utter,	Outmost or utmost.
Up,	Upper,	Upmost or uppermost.
(<i>Forth</i> , adv.)	Further,	Furthest or furthestmost.

258. The adjectives, *front*, *rear*, *head*, *end*, *top*, *bottom*, *mid*, *middle*, *north*, *south*, *east*, *west*, *northern*, *southern*, *eastern*, *western*, have no comparative, and add *most* to form the superlative; as, *front*, *frontmost*; *top*, *topmost*. After (*ast*. adv.), *hither*, *nether*, and *under* have no positive, and form the superlative in *most*; as, *aftermost* or *astmost*, *nethermost*.

259. Besides comparison, adjectives have no modifications, except *this* and *that*, which have *these* and *those* in the plural; as, *this book*, *these books*; *that example*, *those examples*.

I. Comparison.—Compare the adjectives.

1. Merry,	<i>Merrier</i> ,	<i>Merriest</i> .	2. Tidy,	<i>Tidier</i> ,	<i>Tidiest</i> .
Moderate,	<i>More mod.</i> ,	<i>Most mod.</i>	Studious,	<i>More stu.</i> ,	<i>Most stu.</i>
Grave,	<i>Graver</i> ,	<i>Gravest</i> .	Little,	<i>Less</i> ,	<i>Least</i> .
Discreet,	<i>More dis.</i>	<i>Most dis.</i>	Amiable,	<i>More am.</i> ,	<i>Most am.</i>

II. Sentences to be completed.—Supply a superlative.

- Hope is the *most constant* of the passions.
A good conscience is the *best* safeguard.
The heart of a mother is the *safest* of refuges.
The *strongest* in virtue must shun temptation.
The *noblest* victory is to overcome one's self.
America possesses the two *longest* rivers on the globe.
- The steam engine is the *greatest* of modern inventions.
The Roman empire was the *mightiest* the world has seen.
Tarquin the Proud was the *last* king of Rome.
A true friend is the *most valuable* of acquisitions.
The rose is the *most beautiful* of flowers.
Lucifer, before his fall, was the *brightest* of the angels.

III. Invert the comparison by putting the second term first.—
PUPIL'S EDITION: *Gold is heavier than silver*....—Silver is less heavy than gold.—Wit is less precious than virtue.—Alexander is more famous than Philip.—Stoneware is less brittle than plaster.—The pine is taller than the oak.—The horse is less enduring than the mule.—Sugar is more soluble than salt.

Oral Conjugation.—Imperative and Participles of *gamble*.

Analysis and Parsing.—Give me that book.—Hand me those pens.—Sp. imp. sent.;—Subj., *you* (understood);—Pred., *give*;—Obj., *book*.

LESSON LXXIX.—Formation of Adjectives.

260. New adjectives are formed :—

1. By joining two or more words in a compound ; as, *sky-blue*, *child-like*, *light-colored*, *nut-brown*, an *out-of-the-way* place.

2. By placing a prefix before another adjective ; as, *honest*, *dishonest* ; *consistent*, *inconsistent* ; *wise*, *unwise*.

3. By adding a suffix to a noun, a verb, or another adjective ; as, *angel*, *angelic* ; *play*, *playful* ; *yellow*, *yellowish*.

261. Nouns are often used as adjectives without change to denote the material of which a thing is made ; as, a *gold chain* ; a *glass pitcher* ; an *iron bar*.

262. Compound adjectives generally assume the participial terminations *ing* or *ed* ; as, *sea-faring*, *ever-living*, *all-seeing*, *left-handed*, *flat-nosed*, *short-lived*.

I. Derivatives.—Find the contrary of the adjective by means of the prefix *dis*, *in*, *un*. (In becomes *im* before *b*, *m*, or *p* ; *il*, before *l* ; *ir*, before *r*).

1. Known, *Unknown*. 2. Loyal, *Disloyal*. 3. Resolute, *Irresolute*.
 Penitent, *Impenitent*. Religious, *Irreligious*. Orderly, *Disorderly*.
 Faithful, *Unfaithful*. Human, *Inhuman*. Fallible, *Infallible*.
 Pleased, *Displeased*. Modest, *Immodest*. Equal, *Unequal*.
 Discreet, *Indiscreet*. United, *Disunited*. Legal, *Illegal*.
 Friendly, *Unfriendly*. Liberal, *Illiberal*. Easy, *Uneasy*.

II. Sentences to be completed.—Supply a pronominal or a numeral adjective.

BAMBOO.

1. Almost *all* tropical countries produce bamboos, and wherever they are found in abundance, the natives apply them to a variety of uses. The facility and regularity with which they can be split, their *many* different sizes, the varying length of their joints, their hardness outside, their freedom from *any* pronounced taste or smell, their great abundance, and the rapidity of their growth and increase, are *all* qualities which render them useful for a *hundred* different purposes, to serve which *other* materials would require *much* more labor and preparation.

2. In Borneo the Dyak houses are all raised on posts, and are often *two* or *three hundred* feet long and *forty* or *fifty* wide. The floor is always formed of strips split from large bamboos, so that *each* may be nearly flat and about *three* inches wide, and *these* are firmly tied down with rattan to the joists beneath. When well made, *this* is a delightful floor to walk upon barefooted, the rounded surfaces of the bamboo being very smooth, while, at the *same* time, affording a firm hold.—A. R. WALLACE (1822—).

III. Place a prefix in No. 1, and separate the prefix in No. 2.—

1. *Fortunate*. . . . *Misfortunate*, *antinational*, *preeminent*, *discontented*, *conjoint*, *apportioned*, *atheistic*, *abused*, *misconceived*, *inelastic*, *unhappy*, *irrepressible*. 2. *Under hand*, *over hanging*, a *chromatic*, *anti deluvian*, *in coherent*, *up right*, *sym pathetic*, *over wise*, *dis coverable*, *for sworn*.

Oral Conjugation.—Principal Parts and Infinitive of swim.

Analysis and Parsing.—Have you a gold ring?—Has he a silver goblet?
 —Sp. int. sent.;—Subj., *you*;—Pred., *have*;—Obj., *ring*;—*gold*, noun used as an adj. (not admitting of comparison), and relates to *ring*.

LESSON LXXX.

Literary Selection for Explanation and Study.

AUTUMN IN CANADA.

Summer had mellowed into autumn. Not the autumn of other lands, with its leaden, gloomy skies and dark withered foliage ; but our glorious, glowing, Canadian autumn, with golden, hazy atmosphere, and gorgeous woods and
5 forests.

Has it not often struck you how wondrous is the change wrought by the first severe autumn frost ? You have retired to rest, giving a pleasant parting look to green hills and emerald woods,—you awake and find earth and wilderness
10 flooded with new lights and colors. Here the rich scarlet of the glowing maple contrasts with the pale gold of the delicate birch ; there the quivering, silvery leaves of the poplar with the dotted saffron of the broad sycamore. Further on, the crimson berries of the ash and the gor-
5 geously dyed vines, looking yet more bright against a gloomy background of firs and evergreens. If ever beauty smiled brightly forth in the midst of decay, it is certainly in the foliage of our autumnal woods.

Mrs. Leprohon (1882-1879).

Oral Statement—Sketch.....

Literary Analysis.

1. PERSONAGES.

{ Who are the persons that may be supposed to be addressed in this description ?—*The attention of Canadian lovers of nature is called to the beautiful autumn of Canada.*

TIME AND PLACE.

{ When and where may the scene of this description be supposed to be laid ?—*In any picturesque part of Canada during autumn.*

Literary Analysis.

2. WORDS AND ACTIONS.

1. With what is our Canadian autumn contrasted in the first paragraph?—*With the autumn of other lands, to show the special beauties peculiar to "our glorious, glowing, Canadian autumn."*
2. To what is attention drawn in the first sentence of the second paragraph?—*The wondrous change wrought in the appearance of the country by the first severe autumn frost.*
3. How is the change described?—*On retiring at night, a last parting glance is given to "green hills and emerald woods;" on awaking the earth is found adorned with new lights and colors.*
4. What do the third and fourth sentences of the second paragraph describe?—*The change in the appearance of the birch, the poplar, the sycamore, the ash, the vines, the firs and other evergreens.*

3. RESULT.

What result may we come to in beholding the changes of autumn?—*That the beauty of autumn soothes our feelings somewhat when we behold the decay of the "last rose of summer."*

MORAL.

What moral lesson may we draw from the beauty of autumn?—*That if the spring and summer of life be spent profitably in a manly and Christian-like manner, a happy and pleasant autumn may be expected in preparation for the winter of death, which will lead to a blissful eternity.*

Questions and Suggestions.

1. What are the autumn months in Canada?—*September, October, and November.*—(In England, what are the autumn months?)
2. According to the astronomical division of the seasons, when does autumn begin?—*About the 23rd of September, and extends to about the 23rd of December.*
3. Use an equivalent for autumn.—*Fall.*
4. Can harvest be considered as an equivalent for autumn?—*No: the harvest often begins towards the end of July or the beginning of August, and the crops are all in generally long before the end of November.*
5. What does mellowed mean in this place?—*Grew into autumn.*
6. What is the meaning of leaden as used here?—*Dark and heavy-looking.*
7. What is the meaning of gloomy?—*Imperfectly illuminated, dismal through darkness.*

Questions and Suggestions.

8. What is meant by *foliage*?—*Leaves on the trees.*
9. What is the meaning of *glowing* in this place?—*Consisting of brightness of color, particularly redness.*
10. What is the meaning of *golden* here?—*Nearly the color of gold.*
11. What is meant by *hazy*?—*Consisting of vapor which renders the air thick, with little or no dampness, slight dimness.*
12. What is the *atmosphere*?—*The whole mass of aeriform fluid surrounding the earth.*
13. What is meant by *gorgeous*?—*Imposing through splendid or various colors; showy.*
14. What is the difference in meaning between *forest* and *woods*, as understood in this country?—*A forest is a tract of woodland of native growth, which has never been cultivated; whereas a wood or woods may have been planted by man, and may be adorned by art. (Give other meanings of forest.)*
15. Use an equivalent for *emerald* (9th l.).—*Gem.*
16. What is a *wilderness*?—*A tract of land uncultivated and uninhabited by human beings, whether a forest or a wild, barren plain.*
17. Is *flooded* the most suitable word that could be used in this place (10th l.)?—*No: covered or adorned would be more suitable. (Give reasons.)*
18. Use a word conveying nearly the same meaning as *contrasts*.—*Compares.*
19. What part of the maple is of a scarlet color in autumn?—*The leaves.*
20. What is the color of the leaves of the (1) *birch* in autumn? . . . (2) of the *poplar*. . . (3) of the *sycamore*?—(1) *Pale gold (leaves),* (2) *silvery,* (3) *saffron (leaves) of the sycamore.*
21. What color is *crimson*?—*Deep red.*
22. What "dyed" the vines?—*The frost.*
23. Is the *fir* an evergreen?—*Yes.*
24. What, then, should be inserted between "and" and "evergreens"?—*Other. (Give reasons.)*
25. Why is *gloomy* applied to the background formed by the evergreens?—*Because the autumnal frost did not change their color, otherwise than to deepen it.*
26. Is there a figure in the last sentence?—"Beauty smiled"—a minor personification. (Explain.)
27. Make a list of the adjectives in this selection, and tell to what class each belongs.—*Other (pro.), leaden (c.), gloomy (c.), dark (c.), withered (part.), glorious (c.), glowing (part.), Canadian (proper), golden (c.), hazy (c.), gorgeous (c.), wondrous (c.), first (n.), severe (c.), autumn (c.—a noun used as an adj.), pleasant (c.), parting (part.), green (c.), emerald (c.), new (c.), rich (c.), glowing (part.), pale (c.), gold—color (c.), delicate (c.), quivering (part.), silvery (c.), dotted (part.), saffron—leaves (c.), broad (c.), crimson (c.), dyed (part.), bright (c.), gloomy (c.), autumnal (c.). (The Teacher may ask the pupils to compare a few of these adjectives.)*
28. From what words are *leaden, gloomy, glorious, golden*, derived?—*Lead, gloom, glory, gold.*
29. What is denoted by the suffix in *foliage*?—*A collection of leaves.*
30. Give the primitives of the words *struck, wondrous, frost*.—*Strike, wonder, freeze.*

Questions and Suggestions.

31. Name the root of *pleasant*, *parted*, *wilderness*, *flooded*.—Please, part, wild, flow.
32. What words are derived from *rich*?—*Riches*, *richly*, *richness*, *enrich*, *enrichment*.
33. Derive nouns from *gorgeous*, *dye*, *bright*, *gloomy*.—*Gorgeousness*, *dyer*, *brightness*, *gloominess*.
34. Analyze and parse: *Summer had mellowed into autumn*.—Sp. decl. sent.;—Subj., *summer*;—pred., *had mellowed* (reg. intr. v., ind. m., plu. t., 3rd p., s. n.);—(no obj. nor att.);—into, prep.;—*autumn*, c. n., 3rd p., s. n., n. g., obj. gov. by prep. *into*.

Exercise.—Write a sketch of *Autumn in Canada*.

Phraseology and Composition.

- I. Vary the arrangement of each of the following sentences by putting at the beginning one of the numbered expressions.

1. Of two evils, one ought | always | to choose | the² less. |
Always of two evils, one ought to choose the less.
The less of two evils, one ought always to choose.
2. What hast thou, | vain¹ man, | to complain² of? |
Vain man, what hast thou to complain of?
To complain of, what hast thou, vain man?

- II. Express the idea of possession by using *of* instead of the possessive case.

1. The lovers of Christ are lovers of the Cross.
2. The hope of the true Christian is founded on a rock.
3. The name of Washington is venerated by all lovers of liberty.
4. The impoliteness of that boy has lost him many friends.
5. The love of the child for its parents draws on it the blessing of God.

- III. Make five statements about *books*.

1. *Books* are powerful aids for good or evil.
2. Good *books* serve as food to nourish the soul.
3. *Books* are monitors with whom we are not offended.
4. Good *books* console a troubled or sorrowing heart.
5. *Books* are the cheapest and most convenient luxuries.

Exercise on Homophonous Words.

IV.—1. Glair.	2. Goar.	3. Gourd.	4. Greaves.
Glare.	Gore.	Gored.	Grieves.
Gilder.	Glow.	Great.	Greater.
Guilder.	Gloze.	Grate.	Grater.

Where the dash occurs, insert a suitable word taken from the above list.

1. The *glair* of an egg differs greatly from the *glare* of the sun.
The Dutch *gilder* charged five *guilders* for gilding a picture-frame.
2. The *goar* of the garment was covered with *gore* from his wound.
How brightly the fire *glows* !
It is often better to censure than to *gloze*.
3. That naughty boy *gored* the best *gourd* in the garden.
Alexander the *Great* was the son of Philip of Macedon.
Kindle a fire in the *grate*.
4. Grate the nutmeg on the *grater*.
He has *greater* faults than his brother.
The trooper *grieves* because he has no *greaves* to cover his legs.

V.—Write a composition about THE MAPLE LEAF.

Questions on the Grammatical Text.

LXXVI.

245. What modifications have adjectives?—246. What is Comparison?—247. How many degrees of comparison are there?—Name them.—248. What is the Positive Degree?—249. The Comparative Degree?—250. The Superlative Degree?—251. How is the comparative of adjectives of one syllable commonly formed?—252. In the variation of adjectives, how are some final letters treated?

LXXVII.

253. How are adjectives of more than one syllable generally compared?—254. How are some dissyllables compared?—255. How are the degrees of diminution expressed?—256. Can all adjectives be compared?—What adjectives cannot be compared?

LXXVIII.

257. Compare *Good*..... *Bad*.....—258. Name some adjectives that have no comparative.—How is the superlative formed?—259. What is the plural of *this* and *that*.

LXXIX.

260. How are new adjectives formed?—Examples.—261. May nouns be ever used as adjectives?—262. What do compound adjectives generally assume?

LESSON LXXXI.—Formation of Adjectives.

263. The suffixes that express the quality of a thing, of what it is made, or what it contains, are:—

ine.	<i>Saline</i> , having the qualities of a salt.
ous, eous,	} <i>Glorious</i> , having the quality of <i>glory</i> .
ious, uous.	
en.	<i>Wooden</i> , made of wood.
ed.	<i>Bigoted</i> , having the qualities of a <i>bigot</i> .
ory.	<i>Declamatory</i> , containing <i>declamation</i> .
ive.	<i>Defective</i> , containing <i>defects</i> .
id.	<i>Candid</i> , having the quality of <i>candor</i> .
ate.	<i>Compassionate</i> , having the quality of <i>compassion</i> .

The suffixes *ine*, *ous*, *en*, *id*, and *ate* are usually added to noun roots; *ed*, *ory*, and *ive*, to verb roots.

264. Words in *ate* are generally verbs. When they are used as adjectives the *a* is feeble; as in *separate schools*, *moderate desires*; as verbs, the *a* has its long sound; as, "*Separate the parts.*"—"Moderate your desires."

I. Derivatives.—Form adjectives with the above suffixes.

1. Fervor, <i>Fervid</i> .	2. Male, <i>Masculine</i> .	3. Brass, <i>Brazen</i> .
Promise, <i>Promissory</i> .	Splendor, <i>Splendid</i> .	Malice, <i>Malicious</i> .
Wool, <i>Woolen</i> .	Age, <i>Aged</i> .	Alkali, <i>Alkaline</i> .
Plenty, <i>Plenteous</i> .	Beauty, <i>Beauteous</i> .	Lead, <i>Lead</i> .
Divinity, <i>Divine</i> .	Abuse, <i>Abusive</i> .	Conceit, <i>Conceited</i> .
Talent, <i>Talented</i> .	Crystal, <i>Crystalline</i> .	Fame, <i>Famous</i> .

II. Omissions to be supplied.—Insert an adjective.

THE DOG-TRAIN OF THE NORTH-WEST.

1. A dog-sled is simply two thin oak or birch-wood boards lashed together with deer-skin thongs; turned up in front like a Norwegian snow-shoe, it runs, when *light*, over ice or *hard* snow with great ease; its length is about *nine* feet, its breadth about sixteen inches. Along its outer edges runs a leather lashing, through which a long leather line is passed, to hold in its place whatever may be placed upon it. From the front, close to the *turned* portion, the traces for draught are attached.

2. The dogs, usually four in number, stand in *tandem* fashion, one before the *other*, the *best* dog generally being placed in front as foregoer, the *next* best in rear as steer-dog. It is the business of the foregoer to keep the track, however *faint* it may be, on lake or river. The steer-dog guides the sled, and prevents it from striking or catching in tree or root. An *ordinary* load for four dogs weighs from two hundred to *four hundred* pounds.

3. Laden with two hundred pounds, dogs will travel on anything like a *good* track, about thirty or *thirty-five* miles *each* day. In *deep* or soft snow the pace is of necessity *slow*, and twenty to *twenty-five* miles will form a *fair* day's work.—W. F. BUTLER.

III. Find the noun from which the adjective is derived.—Piteous, *pity*; pompous, *pomp*; serpentine, *serpent*; beechen, *beech*; dubious, *doubt*; glazed, *glass*; roseate, *rose*; humid, *humor*; accessory, *access*; ambitious, *ambition*; adamantine, *adamant*; negative, *negation*; fortunate, *fortune*; authoritative, *authority*; liquid, *liquor*.

Oral Conjugation.—Potential present and past of *compel*.

Analysis and Parsing.—Separate the parts.—Moderate your desires.—Sp. imp. sent.;—Subj., *you* (understood);—Pred., *separate*;—Obj., *parts*.—Your, per. pro., 2nd p., p. n., m. g., poss. case.

LESSON LXXXII.—Formation of Adjectives.

265. The suffixes that express the power to do, causing, or producing, are:—

ive.	<i>Productive, having the power to produce.</i>
ant, ent.	<i>Pleasant, producing pleasure.</i>
ory.	<i>Compulsory, having the power to compel.</i>
ing.	<i>Amusing, producing amusement.</i>
fic.	<i>Terrific, causing terror.</i>
iferous.	<i>Floriferous, producing flowers.</i>
ite.	<i>Definite, having bounds.</i>

The suffixes *ive, ant, ent, ory, ing, ite*, are usually added to verbs; *fic, ferous*, to nouns.

266. The suffixes that express that may be, are:—

able.	<i>Tamable, that may be tamed.</i>
ible.	<i>Resistible, that may be resisted.</i>
ile.	<i>Docile, easily taught.</i>

These suffixes are usually joined to verbs.

I. Derivatives.—Form derivatives by means of the above suffixes.

1. Buoy, <i>Buoyant.</i>	3. Create, <i>Creative.</i>	5. Imitate, <i>Imitable.</i>
Abhor, <i>Abhorrent.</i>	Metal, <i>Metalliferous.</i>	Pend, <i>Pensile.</i>
Progress, <i>Progressive.</i>	Divert, <i>Diverting.</i>	Change, <i>Changeable.</i>
Odor, <i>Odoriferous.</i>	Dolor, <i>Dolorific.</i>	Tense, <i>Tensile.</i>
Peace, <i>Pacific.</i>	Corrode, <i>Corrosive.</i>	Divide, <i>Divisible.</i>
Soothe, <i>Soothing.</i>	Luxury, <i>Luxuriant.</i>	Utter, <i>Utterable.</i>
2. Satisfy, <i>Satisfactory.</i>	4. Oppose, <i>Opposite.</i>	6. Serve, <i>Servile.</i>
Species, <i>Specific.</i>	Heal, <i>Healing.</i>	Sense, <i>Sensible.</i>
Decide, <i>Decisive.</i>	Prevail, <i>Prevalent.</i>	Detest, <i>Detestable.</i>
Assist, <i>Assisting.</i>	Repel, <i>Repulsive.</i>	Admit, <i>Admissible.</i>
Solve, <i>Solvent.</i>	Forgive, <i>Forgiving.</i>	Access, <i>Accessible.</i>
Cone, <i>Coniferous.</i>	Depend, <i>Dependent.</i>	Eat, <i>Eatable.</i>

II. Omissions to be supplied.—Insert the adjective required.

A BLADE OF GRASS.

1. Gather a *single* blade of grass, and examine for a minute quietly its *narrow* sword-shaped strip of fluted green. Nothing, as it seems, there of *notable* goodness or beauty. A *very little* strength and a *very little* tallness, and a *few* delicate long lines meeting in a point—not a *perfect* point neither, but *blunt* and unfinished, by *no* means a *creditable* or apparently much-cared-for example of Nature's workmanship, made only to be trodden on to-day, and to-morrow to be cast into the oven—and a little pale and *hollow* stalk, *feeble* and *flaccid*, leading down to the dull *brown* fibres of roots.

2. And yet, think of it well, and judge whether, of all the *gorgeous* flowers that beam in *summer* air, and of all *strong* and goodly trees, *pleasant* to the eyes, or *good* for food—stately palm and pine, strong ash and oak, *scented* citron, burdened vine—there be any *one* so deeply loved, by God so highly graced, as that *narrow* point of *feeble* green.
—RUSKIN (1819-).

III. Find the verb or noun from which the adjective is derived.—

Motive, *move*; component, *compose*; decisive, *decide*; frugiferous, *fruit*; teachable, *teach*; ardent, *ardor*; admonitory, *admonish*; cruciferous, *cross*; subversive, *subvert*; requisite, *require*; pestiferous, *pestilence*; remnant, *remain*; notable, *note*.

Oral Conjugation.—Potential perfect and pluperfect of *tolerate*.

Analysis and Parsing.—All flowers are not odoriferous.—The pine is a coniferous tree.—Sp. decl. sent.;—Subj., *flowers*;—Pred., *are*;—Att., *odoriferous*, (c. a. relating to flowers);—all, pro. a.

LESSON LXXXIII.—Formation of Adjectives.

267. The suffixes which denote relation to a thing, are:—

- al, ial.** Provincial, relating to a province.
ic, ical. Polar, relating to the poles.
ic, ical. Planetary, relating to a planet.
al, ial. Collegian, relating to a college.
ic, ical. Infantile, pertaining to an infant.
ic, ical. Romantic, pertaining to romance.

These suffixes are joined to nouns.

Adjectives in *an* are frequently used as nouns; as, *a republican, a partisan*.

268. The suffixes which denote abounding in, full of, are:—

- ful.** Fruitful, abounding with fruit.
ose, ous. Verbosely, abounding in words.
some. Troublesome, full of trouble.
y, ey. Hilly, abounding in hills.

These suffixes are added to nouns.

269. The suffix that expresses without, destitute of, is *less*; as, *Hopeless*, without hope.

I. Derivatives.—Form derivatives by means of the suffixes.

- | | | |
|-------------------------------|--------------------------------|----------------------------------|
| 1. Circle, <i>Circular</i> . | 3. Patriot, <i>Patriotic</i> . | 5. Youth, <i>Youthful</i> . |
| Botany, <i>Botanical</i> . | Spirit, <i>Spiritual</i> . | Peril, <i>Perilous</i> . |
| Nature, <i>Natural</i> . | Emblem, <i>Emblematic</i> . | Frolic, <i>Frolicsome</i> . |
| Honor, <i>Honorary</i> . | Giant, <i>Gigantic</i> . | Mourn, <i>Mournful</i> . |
| Autumn, <i>Autumnal</i> . | Globe, <i>Globular</i> . | Toil, <i>Toilsome</i> . |
| Single, <i>Singular</i> . | Essence, <i>Essential</i> . | Home, <i>Homeless</i> . |
| 2. Insect, <i>Insectile</i> . | 4. Joke, <i>Jocose</i> . | 6. Quarrel, <i>Quarrelsome</i> . |
| Clergy, <i>Clerical</i> . | Life, <i>Lifeless</i> . | Truth, <i>Truthful</i> . |
| Science, <i>Scientific</i> . | Cloud, <i>Cloudy</i> . | Flower, <i>Flowery</i> . |
| Suburbs, <i>Suburban</i> . | Peace, <i>Peaceful</i> . | Pore, <i>Porous</i> . |
| Muscle, <i>Muscular</i> . | Herb, <i>Herbaceous</i> . | Friend, <i>Friendless</i> . |
| Feast, <i>Festival</i> . | Humor, <i>Humorsome</i> . | Play, <i>Playful</i> . |

II. Omissions to be supplied.—Insert the adjective required.

Books.

1. A good book is a *lasting* companion. Truths which it has taken years to glean are therein at once freely, but carefully communicated. We enjoy the communion with the mind, though not with the person, of the writer. Thus the *humblest* man may surround himself with the wisest and *best* spirits of past and *present* ages. No *one* can be *solitary* who possesses a book: he owns a friend that will instruct him in the moments of leisure or of necessity.

2. It is only *necessary* to turn over the leaves, and the fountain at once gives forth its stream. You may seek *costly* furniture for your homes, *fanciful* ornaments for your mantle-pieces, and *rich* carpets for your floors; but, after the *absolute* necessities of a home, give me books as at once the cheapest and certainly the most *useful* and *abiding* embellishments.—THE AVE MARIA.

III. Find the noun from which the adjective is derived.—Pharisaic, *Pharisee*; parental, *parent*; titular, *title*; imaginary, *image*; tragic, *tragedy*; subsidiary, *subsidy*; particular, *particle*; epicurean, *epicure*; febrile, *fever*; barometric, *barometer*; Papal, *Pope*; dropsical, *dropsy*; nasal, *nose*; globose, *globe*; grammatical, *grammar*; literary, *letter*; theologian, *theology*; scholastic, *school*; numerary, *number*.

Oral Conjugation.—Subjunctive of color.

Analysis and Parsing.—How quarrelsome John is!—How mournful the story is!—Sp. ex. sent;—Subj., *John*;—Pred., *is*;—Att., *quarrelsome*;—how, adv.

LESSON LXXXIV.—Formation of Adjectives.

270. The suffixes that express likeness, similarity, are:—

ish, ly. *Childish*, like a child; *Fatherly*, like a father.

These suffixes are added to nouns.

271. The suffix **ly** added to words expressing periods of time, signifies *every*; as, *daily*, every day; *monthly*, every month; *hourly*, every hour.

272. The suffixes which, joined to a proper name, form proper adjectives, are:—

ch, ish, ic. France, *French*; Spain, *Spanish*; Plato, *Platonic*.

ian, n, ean. Newton, *Newtonian*; Russia, *Russian*; Pyrenees, *Pyrenean*.

ese, ine, etc, etc. China, *Chinese*; Alp, *Alpine*; Morea, *Moreote*.

273. The suffixes which, joined to an adjective, express diminution, are:—

ish, some. Red, *reddish*; glad, *gladsome*.

274. The suffixes *ward, ern, erly*, denote direction; as, *north, northward, northern, northerly*.

I. Derivatives.—Form derivatives by means of the above suffixes.

- | | | |
|------------------------------|----------------------------------|--------------------------------|
| 1. Mother, <i>Motherly</i> . | 3. Genoa, <i>Genoese</i> . | 5. Cicero, <i>Ciceronian</i> . |
| Clown, <i>Clownish</i> . | Ireland, <i>Irish</i> . | Socrates, <i>Socratic</i> . |
| Coward, <i>Cowardly</i> . | Greece, <i>Grecian</i> . | Ptolemy, <i>Ptolemaic</i> . |
| Prince, <i>Princely</i> . | Levant, <i>Levantine</i> . | Wales, <i>Welsh</i> . |
| Heathen, <i>Heathenish</i> . | Asia, <i>Asiatic</i> . | Corfu, <i>Corfute</i> . |
| 2. Heaven, <i>Heavenly</i> . | 4. Portugal, <i>Portuguese</i> . | 6. White, <i>Whitish</i> . |
| Brother, <i>Brotherly</i> . | Goth, <i>Gothic</i> . | Purple, <i>Purplish</i> . |
| Drone, <i>Dronish</i> . | Africa, <i>African</i> . | Whole, <i>Wholesome</i> . |
| Matron, <i>Matronly</i> . | Scotland, <i>Scotch</i> . | Yellow, <i>Yellowish</i> . |
| Thief, <i>Thievish</i> . | Flanders, <i>Flemish</i> . | Blithe, <i>Blithesome</i> . |

II. Omissions to be supplied.—Insert the suitable adjective.

YOUTH AND AGE CONTRASTED.

1. *Crabbed* age and youth cannot live together;
Youth is *full* of pleasance, age is full of care;
Youth, like *summer* morn, age, like *winter* weather;
Youth, like *summer*, *brave*; age, like *winter*, *bare*.

2. Youth is full of sport,
Age's breath is *short*,
Youth is *nimble*, age is *lame*;
Youth is *hot* and *bold*,
Age is *weak* and *cold*;
Youth is *wild*, and age is *tame*.

—SHAKESPEARE.

III. Give the noun from which the adjective is formed.—North-umbrian, *Northumberland*; Cornish, *Cornwall*; Piedmontese, *Piedmont*; Arabic, *Arab*; Tripolitan, *Tripoli*; Assamese, *Assam*; Attic, *Attica*; Smyrniote, *Smyrna*; Damascene, *Damascus*; Algerine, *Algiers*; Javanese, *Java*; Celtic, *Celt*; Julian, *Julius*; Delphic, *Delphi*; Herculean, *Hercules*; Nicene, *Nice*; Coptic, *Copts*; Byzantine, *Byzantium*; Icelandic, *Iceland*; Williamite, *William*; Horatian, *Horace*; Finnish, *Finland*; Florentine, *Florence*; Greek, *Greece*.

Oral Conjugation.—Imperative and participles of *divide*.

Analysis and Parsing.—Have you examined the Irish poplins?—Have you bought the Venetian blinds?—Sp. int. sent.;—Subj., *you*;—Pred., *have examined*;—Obj., *poplins*;—Irish, Venetian, prop. adjs.

LESSON LXXXV.

Literary Selection for Explanation and Study.

CURFEW.

I.

Solemnly, mournfully,
Dealing its dole,
The Curfew Bell
Is beginning to toll.

5

Cover the embers,
And put out the light ;
Toil comes with the morning,
And rest with the night.

10

Dark grow the windows ;
And quenched is the fire,
Sounds fade into silence,—
All footsteps retire.

15

No voice in the chambers,
No sound in the hall !
Sleep and oblivion
Reign over all.

II.

The book is completed,
And closed like the day ;
And the hand that has written it
Lays it away.

20

Dim grow its fancies,
Forgotten they lie ;
Like coals in the ashes,
They darken and die.

25

Song sinks into silence,
The story is told,
The windows are darkened,
The hearth-stone is cold.

30

Darker and darker
The black shadows fall :
Sleep and oblivion
Reign over all. —Longfellow (1807-1882.)

Oral Statement—Sketch.....

Literary Analysis.

1. PERSONAGES.

{ Who are the personages that are referred to in these verses?—*The people of countries in which the Curfew Law existed.*

TIME AND PLACE.

{ When and where was the Curfew Bell rung?—*In England, France, Spain, Italy, and probably in most other parts of Europe. It was rung at eight o'clock in the evening.*

2. WORDS AND ACTIONS.

1. What do the first four verses describe?—*The tolling of the Curfew.*

2. What does the second stanza contain?—*The first two lines express the order given by the sound of the Curfew. The next two suggest that the order is good, since night was given for rest.*

3. What do the next two stanzas describe?—*The darkness, silence, and slumber that reigned after the Curfew was rung.*

4. What does the first stanza of Part II. suggest?—*That reading and writing had to be stopped at the sound of the Curfew.*

5. What does the next stanza suggest?—*It may mean that the fancies people had during the day became damped during a gloomy night.*

6. What does the third stanza of Part II. imply?—*That singing had to be discontinued; but that stories might be told in a low tone until the twilight had completely disappeared and till the hearth-fire was dead—*

*"The windows are darkened,
The hearth-stone is cold."*

3. RESULT.

{ What is contained in the last stanza?—*The last stanza summarizes the effect of the Curfew Law—darkness, black shadows, quietness, sleep.*

MORAL.

{ May any useful lesson be taken from these verses and from the Curfew Law?—*Yes: from them we should learn to commence our repose at an early hour so that we may be fresh for work early in the morning. By following this lesson, many sins and much waste of time would be avoided.*

Questions and Suggestions.

1. From what is the word *Curfew* derived?—*From two French words ; Couvrir (to cover), and feu (fire).*
2. What was the *Curfew*?—(See TIME AND PLACE). (Give another meaning.)—NOTE: That the practice of ringing the *Curfew* was instituted by William the Conqueror, as given by Webster and others, cannot be said to be fully established. It is generally admitted, however, that the Conqueror introduced the practice into England; though there are some writers of the opinion that the practice may have existed in Anglo-Saxon times. The name *curfew* was, no doubt, introduced by the Normans.
3. Was the practice of ringing the *Curfew* and were the stringent regulations it imposed on the people, productive of good?—*There is difference of opinion on the subject. Some regard the regulations as a vexatious tyranny, introduced into England by William the Conqueror to prevent the people from holding secret meetings by night. Others say the law was instituted mainly for two reasons: (1) to protect against fire, as most of the houses were built of wood; (2) to reduce the plundering, robbery, and murder which prevailed so much at that time after dark. The law obliged people not only to cover the fires, but also to put out the lights; and it, moreover, made it criminal for any one to be found out-of-doors after eight o'clock. Everything considered, the law, it must be acknowledged, had some advantages.*
4. Is the *Curfew* still rung?—*Yes: it is rung at Bristol and in many other parts of England, but not under the same restrictions as in the Norman times, the people not being obliged to cover the fires, put out lights, or retire. The ringing of the bell at the end of working hours in some cities of Canada may have grown out of the Curfew Law.*
5. Why are sorrowfully, mournfully....used here?—*Because many looked upon the law as tyranny, and upon the sound of the bell which announced the hour of its execution as mournful, as the announcer of sad tidings.*
6. What are embers?—*Mingled coals and ashes; the smouldering remains of a fire.*
7. Do embers live long when covered well with ashes?—*They may be covered so as to live from bed-time till the hour for rising.*
8. Supply the ellipsis in the eighth line.—*"And rest [comes] with the night."*
9. How do the windows grow dark?—*By twilight's gradual departure.*
10. Why "sounds fade into silence"?—*The noise becomes less and less until silence is complete.*
11. What is meant by "All footsteps retire"?—*All had to retire to their homes by eight o'clock, and it was a criminal offence for any one to appear out-of-doors after that hour.*
12. Supply the ellipsis in the 13th and 14th lines.—
*"No voice [was to be heard] in the chambers,
 No sound [was to be heard] in the hall!"*
13. What is the meaning of oblivion?—*The act of forgetting; forgetfulness.*
- 14.*What figure do the 18th and 19th lines contain?—*Simile.—"The book....closed like the day."*

Questions and Suggestions.

15. Why had the book to be laid away?.. *Because there was no light to read or write any more till morning.*
 - 16.*What figure do the 23rd and 24th lines contain?—*Simile.*—
“*Like coals....they [fancies] darken and die.*”
 17. Why did “*Song sink into silence*”?.. *The law required not only the fires and lights to be extinguished, and people to retire to their homes, but also that they should go to rest. On this account singing could not be indulged in, as it might be heard outside; but stories could be told in a low voice without much danger.*
-
18. Make a list of the adjectives in this selection. and tell to what class each belongs.—*Dark (c.), all (pro.), no, no (pro.), all (pro.), dim (c.), cold (c.), darker, darker (c.), black (c.), all (pro.)*
 19. From what adjectives are (1) *solemnly*, (2) *mournfully*, derived? —(1) *Solemn*, (2) *mournful*.
 20. Derive adjectives from (1) *dole*, (2) *cover*, (3) *light*, (4) *toil*, (5) *rest*, (6) *night*.—(1) *Doleful*, (2) *coverable*, *coverless*, *covered*, (3) *light-some* or *light*, (4) *toilsome*, (5) *restless* or *restive*, (6) *nightly*.
 21. Give compound words of which (1) *dealing*, (2) *bell*, (3) *toll*, form part.—(1) *Double-dealing*, (2) *bell-shaped*, (3) *toll-gate*.
 22. Separate the prefix or suffix in (1) *window*, (2) *silence*, (3) *retire*, (4) *oblivion*.—(1) *Wind ow*, (2) *silence*, (3) *retire*, (4) *oblivion*.
 23. Give several words of the same family; as, (1) *completed*, (2) *closed*.—(1) *Complement*, *plentiful*, *supplement*, *implement*, *replete*, *depletion*, *supply*, *plenary*.—(2) *Disclose*, *undisclosed*, *cloister*, *encloister*, *enclose*, *exclude*, *include*, *occlude*, *preclude*, *reclude*, *seclude*, *unclose*.
 24. From what roots are (1) *forgotten*, (2) *darken*, (3) *song*, (4) *shadow*, derived?—(1) *Get*, (2) *dark*, (3) *sing*, (4) *shade*.
 25. What nouns are formed from (1) *dark*, (2) *die*, (3) *tell*, (4) *cold*, (5) *black*?—(1) *Darkness*, (2) *death*, (3) *tale*, (4) *coldness*, (5) *blackness*.
 26. Analyze and parse: *The book is completed.*—*Song sinks into silence.*
—Sp. decl. sent.;—Subj., *book*;—pred., *is completed* (reg. tr. v., pass. v., ind. m., pres. t., 3rd p., s. n.);—*sinks*, (irreg. int. v.); *into*, prep.;—*silence*, c. n., 3rd p., s. n., n. g., obj., gov. by prep. *into*.

Phraseology and Composition.

I. Supply the second term of the comparison.

The life of man is like the *grass* of the field.

Grateful persons resemble *fertile fields*.

Prosperity is like *sunshine*, bright and fleeting.

Talkative persons are like *empty barrels*.

He who honors his mother is as *one who lays up a treasure*.

Heaven is like *home* to the Christian.

Phraseology and Composition.

II. Change the following sentences to the interrogative form without destroying the sense.

<i>Delays are....</i>	Are not delays dangerous?
<i>Hope soothes....</i>	Does not hope soothe our sorrows?
<i>The paths of glory lead....</i>	Do not the paths of glory lead but to the grave?
<i>God is good....</i>	Is not God good and merciful?
<i>We love those....</i>	Do we not love those who honor our mother?
<i>Jesus loves....</i>	Does not Jesus love those who honor His Mother?
<i>We resent....</i>	Do we not resent insults offered to our mother?
<i>We honor....</i>	Do we not honor the B. Virgin because she is the Mother of God?

III. Contrast the *idle* boy with the *industrious* boy, replacing the words in Italics by their opposites.

The *idle* boy does his work *slovenly* and *contemns* study. He is *ignorant*, *displeases* his teachers, receives *reproaches*, and is often *punished*. *Sad*, *weary*, generally *vicious*, he is *despised* by his schoolmates, is a *disgrace* to his family, and prepares for himself a *miserable* future.

The *industrious* boy does his work *neatly* and *loves* study. He is *instructed*, *pleases* his teachers, receives *praise*, and is often *rewarded*. *Joyful*, *lively*, generally *virtuous*, he is *esteemed* by his schoolmates, is an *honor* to his family, and prepares for himself a *happy* future.

Exercise on Homophonous Words.

IV.—1. Gamble.	2. Groan.	3. Grease.	4. Guest.
Gambol.	Grown.	Greece.	Guessed.
Grisly.	Grocer.	Grot.	Gibe.
Grizzly.	Grosser.	Groat.	Gybe.

Where the dash occurs, insert a suitable word taken from the above list.

1. It is sinful to *gamble*.
The lambs *gambol* in the meadow.
The hunter that killed the *grizzly* bear has a *grisly* appearance.
2. Though the man is fully *grown*, yet the least pain causes him to *groan*.
The conduct of that *grocer* is becoming *grosser* every day.

3. Do not drop any *grease* on the floor.

Greece is south of *Turkey*.

The hermit lives in a *grot*.

That work is not worth a *groat*.

4. Our *guest* *guessed* the riddle.

It is very uncharitable to *gibe* at our neighbor's defects.

Be careful how you *gyle*, and do not upset the boat.

V.—Write a sketch of the life of WILLIAM THE CONQUEROR.

Questions on the Grammatical Text.

LXXXI.

263. What are the suffixes that express the *quality* of a thing, of what it is made, or what it contains?—Examples.—264. What are words ending in the suffix *ate*, generally?

LXXXII.

265. What are the suffixes that express *power to do, causing, or producing*?—266. What are the suffixes that express *that may be*?

LXXXIII.

267. What are the suffixes that express *relation* to a thing?—268. What suffixes express *abounding in, full of*?—269. What suffix expresses *without, destitute of*?

LXXXIV.

270. What suffixes express *likeness, similarity*?—Give examples?—271. What does the suffix *ly*, in words expressing periods of time, signify?—Give examples.—272. What are the suffixes which, joined to a proper name, form *proper adjectives*?—273. What are the suffixes which, joined to an adjective, express *diminution*?—Give examples.—274. What are the suffixes which denote *direction*?



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LESSON LXXXVI.—Adjuncts.

275. **Adjuncts** are words added to the principal parts of a sentence to modify or limit them; as, "**Good books** always *deserve a careful perusal.*"

276. An **Adjective Adjunct** is an adjunct used to modify or limit a noun or a pronoun; as, "**Both those bad boys** *deserve severe punishment.*"

277. An adjective adjunct may be:—

1. An article or an adjective; as, "**The diligent scholar** *improves.*"
2. A noun or a pronoun in the possessive case; as, "**William's sister** *has lost her book.*"

278. An **Explanatory Adjunct** is an adjunct used to explain a preceding noun or pronoun; as, "**My friend Henry** *is sick.*"

279. The *explanatory word* is said to be in *apposition* with the noun or pronoun which it modifies.

I. Adjuncts.—Supply an adjunct in the possessive case, taken from the Old Testament.

- | | | |
|----------------------------|---------------------------|--------------------------------|
| 1. <i>Abraham's</i> faith. | 2. <i>Job's</i> patience. | 3. <i>Antiochus's</i> cruelty. |
| <i>Samson's</i> strength. | <i>David's</i> penance. | <i>Lot's</i> imprudence. |
| <i>Solomon's</i> wisdom. | <i>Absalom's</i> revolt. | <i>Joseph's</i> chastity. |

II. Sentences to be completed.—Supply an adjective or explanatory adjunct.

EXAMPLE OF ROMAN MAJESTY.

1. Marius, the *man* who rose to be seven times consul, was in a dungeon, and a slave was sent in with commission to put him to death. These were the persons—the *extremities* of exalted and *forlorn* humanity, its vanward and its rearward man, a Roman Consul and an *abject* slave. But their *natural* relations to each other were, by the caprice of fortune, monstrously inverted: the consul was in chains; the slave was for a moment the arbiter of *his* fate.

2. By what spell, what magic, did Marius reinstate himself in his *natural* prerogatives? By what marvels drawn from Heaven or from earth did he, in the twinkling of *an* eye, again invest himself with *the* purple, and place between himself and *his* assassin a host of *shadowy* factors? By the mere *blank* supremacy of great minds over *weak* ones. He fascinated the slave, as a rattlesnake does a bird. Standing, like Teneriffe, he smote him with his eye, and said: "Dost thou, fellow, presume to kill Caius Marius?" Whereat the assassin, quaking under the voice, nor daring to confront *the consular* eye, sank gently to the ground, turned upon *his* hands and feet, and crawling out of the prison, left Marius standing in solitude as *steadfast* and immovable as the Capitol.—DE QUINCEY (1785-1859).

III. Change the words in Italics to an adjunct in the possessive case.—The *earth's* mean diameter is 7912½ miles.—Hypocrites are wolves in *sheep's* clothing.—The *moon's* disk often appears larger than the *sun's*.—Be not generous at other *people's* expense.—*Ambition's* success may be *virtue's* fall.

Oral Conjugation.—Principal Parts and Infinitive of **appear**.

Analysis and Parsing.—John's brother Henry is sick.—Mary's sister Catharine is a good girl.—Sp. decl. sent.—Subj. *brother*;—Pred., *is*;—Att., *sick*. Subj. is mod. by a. att., *John's* and by ex. att., *Henry* (p. n.,..... n. c. in app. with brother.)

LESSON LXXXVII.—Phrases.

280. A **Phrase** is a combination of two or more words expressing some relation of ideas, but no entire proposition ; as, "*By the appointed time.*"—" *To conclude.*"

281. An **Adjective Phrase** is a phrase that usually modifies a noun or a pronoun, like a simple adjunct ; as, "*Peace of conscience is a great blessing.*"—" *The glory of God should be the first care of a Christian.*"

I. Phrases.—Change the adjective to an adjective phrase.

- | | | |
|--------------------------------|---------------------------------|------------------------------|
| 1. Christian religion, | 2. Muscular exertion, | 3. Sleepless night, |
| <i>Religion of Christ.</i> | <i>Exertion of the muscles.</i> | <i>Night without sleep.</i> |
| Nasal sounds, | Rhetorical figures, | Promising youth, |
| <i>Sounds of the nose.</i> | <i>Figures of rhetoric.</i> | <i>Youth of promise.</i> |
| American products, | Circular motion, | Commercial treaty, |
| <i>Products of America.</i> | <i>Motion in a circle.</i> | <i>Treaty of commerce.</i> |
| Spring flowers, | Scientific discovery, | Franciscan Order, |
| <i>Flowers of spring.</i> | <i>Discovery of science.</i> | <i>Order of St. Francis.</i> |
| Careless person, | Pious works, | Heavenly grace, |
| <i>Person without care.</i> | <i>Works of piety.</i> | <i>Grace of Heaven.</i> |
| European civilization. | Ecclesiastical law, | Friendly aid, |
| <i>Civilization of Europe.</i> | <i>Law of the Church.</i> | <i>Aid of a friend.</i> |

II. Omissions to be supplied.—Insert the adjectives required.

THE CONSTRUCTION OF A SPIDER'S WEB.

1. Its net to entangle the enemy seems what the spider chiefly trusts to, and what it takes most pains to render as *complete* as possible. Nature has furnished the body of this *little* creature with a *glutinous* liquid, which, proceeding from the rear, it spins into thread, *coarser* or finer as it chooses to contract or dilate its sphincter. In order to fix its thread when it begins to weave, it emits a *small* drop of its liquid against the wall, which, hardening by degrees, serves to hold the thread very firmly ; then receding from the *first* point, the thread lengthens ; and when the spider has come to the place where the *other* end of the thread should be fixed, gathering up with his claws the thread, which would otherwise be too *slack*, it is stretched tightly, and fixed in the same manner to the wall as before.

2. In *this* manner it spins and fixes several threads *parallel* to one another, which, so to speak, serve as the warp to the *intended* web. To form the woof, it spins in the same manner its thread, transversely fixing one end to the *first* thread that was spun, and which is always the *strongest* of the whole web, and the other to the wall. All these threads, being newly spun, are *glutinous*, and therefore stick to one another, wherever they happen to touch ; and, those parts of the web most *exposed* to be torn, our *natural* artist strengthens by doubling the threads sometimes sixfold.—GOLDSMITH (1728-1774).

III. Change the phrases in *Italics* into adjuncts.—A *momentary* gratification sometimes produces lasting misery.—*Important* business dispenses with ceremony.—The *great* man's glory should always be estimated according to the means used to acquire it.

Oral Conjugation.—Indicative present and past of grant.

Analysis and Parsing.—Peace of conscience is a great blessing.—The glory of God should be the first care of a Christian.—Sp. decl. sent. ;—Subj., *peace* ;—Pred., *is* ;—Att., *blessing*.—Sub. is mod. by the a. phrase of *conscience* ;—Att., by, a. adjs. *a* and *great*.

CHAPTER V.—LESSON LXXXVIII.—Pronouns.

282. A **Pronoun** is a word used instead of a noun ; as, "*The boy loves his books ; he has long lessons, and he learns them well.*"

283. The word for which the pronoun stands is called its *antecedent* ; as, "*The boy loves his books ; he has long lessons, and he learns them well.*" *Boy* is the antecedent of *his* and *he*, and *lessons* is the antecedent of *them*.

284. Pronouns are divided into three classes ; *personal, relative, and interrogative.*

285. A **Personal Pronoun** is a pronoun that shows by its form of what person it is. Personal pronouns are *simple or compound.*

286. The **Simple Personal** pronouns are :—*I*, of the first person ; *thou*, of the second ; *he, she, and it*, of the third.

I. Adjective phrases.—Add three adjective phrases.

1. The zeal of a missionary, of an apostle, of a friend, of a convert.
Attention to duty, to instructions, to the lesson, to advice.
A victim to ill-treatment, to reproaches, to threats, to injuries.
2. A man of sweetness, of knowledge, of courage, of virtue.
The fervor of a hermit, of a prophet, of a saint, of a priest.
A stranger to the traditions, to the usages, to the customs, to the habits.
3. A traitor to his religion, to his promise, to his country, to his flag.
A comfort to his parents, to his friends, to his relations, to himself.
The gravity of a judge, of his face, of his conduct, of his gait.

II. Sentences to be completed.—Supply the personal pronoun required.

LETTER OF LADY MONTAGU TO POPE.

I have not time to answer *your* letter, being in all the hurry of preparing for *my* journey ; but *I* think *I* ought to bid adieu to *my* friends with the same solemnity, as if *I* was going to mount a breach, at least, if *I* am to believe the information of the people here, who denounce all sort of terrors to *me* ; and, indeed, the weather is at present such as very few ever set out in. *I* am threatened, at the same time, with being frozen to death, buried in the snow, and taken by the Tartars, who ravage that part of Hungary *I* am to pass. *It* is true, we shall have a considerable escort, so that possibly, *I* may be diverted with a new scene, by finding myself in the midst of a battle. How *my* adventures will conclude, *I* leave entirely to Providence ; if comically, *you* shall hear of *them*. Pray be so good as to tell Mr. N. *I* have received *his* letter. Make *him* *my* adieus ; if *I* live *I* will answer *it*.

III. Write beside the adjective the verb or the noun from which it is derived.—Laughable, *laugh* ; excellent, *excel* ; executive, *execute* ; regulate, *rule* ; vexing, *vex* ; populous, *people* ; angular, *angle* ; spacious, *space* ; jovial, *joy* ; rational, *reason* ; ordinary, *order* ; precious, *price* ; textual, *text* ; dogmatical, *dogma* ; mocking, *mock* ; decisive, *decide* ; remissive, *remit* ; verbal, *verb* ; substantial, *substance*.

Oral conjugation.—Indicative perfect and pluperfect of *vex*.

Analysis and Parsing.—We will buy them.—*I* have told you.—Sp. decl. sent. ;—Subj., *we* (p. pro., 1st p., p. n., m. g., n. c.) ;—Pred., *will buy* ;—Obj., *them* (p. pro., 3rd p., p. n., m. g., obj. c.)

LESSON LXXXIX.—Declension of Personal Pronouns.

287. Pronouns have the same modifications as nouns ; viz., *persons, numbers, genders, and cases.*

288. The simple personal pronouns are thus declined :—

	SINGULAR.			PLURAL.		
	Nom.	Poss.	Obj.	Nom.	Poss.	Obj.
1st pers.,	I,	my, mine,	me;	we,	our, ours,	us.
2nd pers.,	Thou,	thy, thine,	thee;	you, ye,	your, yours,	you.
	{ He,	his,	him;	they,	their, theirs,	them.
3rd pers.,	{ She,	her, hers,	her;	they,	their, theirs,	them.
	{ It,	its,	it;	they,	their, theirs,	them.

289. Of the two forms of the possessive case, *my, our* ; *thy, your* ; *her, their* ; are used before a noun expressed ; as, "**My** book ;"—"**This** is **your** copy." The possessives, *mine, ours* ; *thine, yours* ; *hers, theirs* ; are used when the noun to which they relate is understood, or at some distance ; as, "*A book of mine* ;"—"*This copy is yours.*"

290. *Mine* and *thine* were formerly preferred to *my* and *thy*, before words beginning with a vowel sound. This form is still occasionally met with in poetry ; as, "*Time writes no wrinkle on thine azure brow.*"—BYRON.

I. Substitution of words.—Change the adjective to a noun, and the noun to an adjective.

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|------------------|--------------------------|--------------------|----------------------------|
| 1. Graceful art, | <i>Artistic grace.</i> | 2. Apostolic zeal, | <i>Zealous apostle.</i> |
| Majestic king, | <i>Kingly majesty.</i> | Eternal glory, | <i>Glorious eternity.</i> |
| Candid child, | <i>Childlike candor.</i> | Loving brother, | <i>Brotherly love.</i> |
| Just wrath, | <i>Wrathful justice.</i> | Violent excess, | <i>Excessive violence.</i> |
| Pure angel, | <i>Angelic purity.</i> | Severe parent, | <i>Parental severity.</i> |
| Strong man, | <i>Manly strength.</i> | Easy grace, | <i>Graceful ease.</i> |

II. Omissions to be supplied.—Insert a personal pronoun.

EXTRACT FROM A LETTER OF POPE TO DEAN SWIFT.

I remember a man, who was thought to have some knowledge in the world, used to affirm, that no people in town ever complained *they* were forgotten by *their* friends in the country ; but *my* increasing experience convinces me *he* was mistaken ; for *I* find a great many here grievously complaining of *you* upon this score. *I* am told further, that you treat the few *you* correspond with in a very arrogant style, and tell *them* you admire *their* insolence in disturbing *your* meditations, or even inquiring of *your* retreat : but this *I* will not positively assert, because *I* never received any such haughty epistle from *you*. My Lord Oxford says *you* have not written to *him* once since you went : but this, perhaps, may be only policy in *him* or *you* ; and *I*, who am half a Whig, must not entirely credit anything *he* affirms.

III. Replace / by we, and make the changes accordingly.—If we gain our enemies by our generosity, *we* triumph over them in a manner truly glorious.—*We* fear God ; and after God, *we* fear those who do not fear God.—*We* should never forget in the evening to thank God fervently for all the blessings he has showered on *us* during the day.

Oral Conjugation.—Indicative future and future perfect of *gain*.

Analysis and Parsing.—Did you visit your kind uncle ?—Did they answer his affectionate letter.—Sp. int. sent.;—Subj., *you* (p. pro., 2nd p., p. n., m. g., n. c.);—Pred., *did visit*;—Obj., *uncle*.—The Obj. is mod. by a. adts., *your* (pro., 2nd p., p. n., m. g., poss. c.) and *kind*.

LESSON XC.

Literary Selection for Explanation and Study.

A DREAM.

- After midnight I fell asleep, and dreamed again. Methought I was with the mysterious Stranger, on a bright sunny bank of velvet turf, a little brook murmuring near, and a copse hard by, full of meadow-sweet, the odor of which filled all the air. Everything around spoke the voluptuous languor of midsummer. The Stranger asked me to explain all the doctrines and customs of my Church. So I took a sheet of vellum, and I wrote them all out in columns, in a fair hand, from the calendars and rubrics of the Service Books. He was much pleased with it, and said it was very beautiful and good. Then he proposed we should walk up the stream some little way. So I hid the vellum among the meadow-sweet, and we walked together up the stream. But a heavy shower of rain came on, and we took shelter in a cave which was in the face of a rock, all clasped with ivy, bindweed, and eglantine. When the sun shone again we returned to the bank, and I looked for the vellum, and the rain had washed all the characters away. Upon this the Stranger said I had deceived him; that if what I had written were true, no rain would have washed it away; and he would not believe me when I said it was true, but he was very angry. However, he said he would judge for himself. So we rose up, and went a long way for many weeks till we came to Canterbury on Advent Sunday. From thence we went all over the land throughout the parishes, and the Stranger took strict note of all he saw and heard. At length we came to the banks of the Tweed. The stranger would not cross over, but he lifted up his hands and blessed the land on the other side. So we turned back again toward the south; and on Ascension-day we were in a forlorn and desolate chancel belonging to a spacious church. It was a dreary, unadorned place, for the beauty was lavished on the nave rather than the chancel; and over the altar, a very mournful symbol, were seven empty white-washed niches. The Stranger regarded them with indignation, but did not speak. When he came out of the church he turned to me, and said, in a solemn voice, somewhat tremulous from deep emotion: "You have led me through a land of closed churches and hushed bells, of unlighted altars and unstoled priests: Is England beneath an Interdict?"—*Faber.*

Literary Analysis.

1. PERSONAGES.

Who are the personages in this piece?—*The writer — Mr. Faber — and the supposed Stranger "who personates Mr. Faber's own Catholic feelings and tendencies," for, at the time he wrote this he had been a Protestant.*

TIME AND PLACE.

When and where did the supposed dream take place?—*At midnight on a bright sunny bank of velvet turf.*

2. WORDS AND ACTIONS.

1. What did the stranger ask?—*He asked Mr. Faber to explain the doctrines and customs of his Church.*
2. What did Mr. Faber do?—*He wrote the principal doctrines and customs of his Church on a piece of vellum, at which the Stranger was much pleased.*
3. What did the Stranger then propose?—*He proposed that they should have a walk.*
4. While taking a rest what occurred?—*The vellum was once more produced, but a shower had washed all the writing away. The Stranger thereupon upbraided his companion as having deceived him, stating that had what was written been true no rain would have washed the characters away. He then said that he would judge for himself.*
5. How did the Stranger and Mr. Faber now act?—*They rose up and went all over the country. On arriving at the banks of the Tweed, the Stranger refused to cross the river, but lifted up his hands and blessed the land on the other side. He and his companion then turned their steps southward.*
6. Where did our travelers find themselves on Ascension-day?—*In the chancel of a spacious church, dreary and unadorned, and having, over the altar, seven empty niches, a sight which roused the indignation of the Stranger.*

3. RESULT.

At what conclusion did the stranger arrive?—*That Mr. Faber had led him through a land of closed churches and hushed bells, of unlighted altars and unstoled priests, and that England was beneath an interdict.*

Literary Analysis.

MORAL.

What lesson may be learned from this piece?—
That those who have been instrumental in suppressing Catholic worship in England have robbed God of a great amount of glory ; and that it is the duty of all true lovers of the Almighty to repair this injury by increased devotedness, and to offer fervent prayers that their English separated brethren be brought anew into that one true fold outside of which there is no salvation.

Questions and Suggestions.

1. From what book has this selection been made?—"Sights and Thoughts in Foreign Churches and among Foreign Peoples," a work dedicated to William Wordsworth, the poet.
2. Who is the mysterious Stranger?—An imaginary representative of the Middle Ages.
3. What is personated by the Stranger?—Mr. Faber's own Catholic feelings and tendencies.
4. Explain sunny bank.—A bank on which the sun can freely shine.
5. Explain velvet turf.—So called because of its velvet-like springiness.
6. Express little brook in one word.—Brooklet.
7. What figure in murmuring?—Onomatopœia. (In what does this figure consist?)
8. What is a copse?—A wood of small trees.
9. Explain hard by.—Near at hand.
10. What is meant by voluptuous languor?—A pleasing bodily lassitude.
11. What is meant by doctrines of a church?—That which forms its creed.
12. What is meant by customs of a church?—Its rights, etc., which are regulated by time and place.
13. What Church is spoken of?—The Church of England.
14. What is vellum?—A fine kind of parchment.
15. What is it to write a fair hand?—To write in a good legible manner.
16. Explain (1) calendars... (2) rubrics.—(1) A list marking the days set apart for particular religious celebration, (2) orders of the Church-service.
17. What is meadow-sweet?—An ornamental plant, with white flowers.
18. What is a cave?—A hollow place in the earth.
19. What figure in face of rock?—Metaphor. (Explain.)
20. What is meant by clasped with ivy?—Covered.
21. What is meant by ivy?—A creeping plant that clings for support to trees, etc.
22. What is bindweed?—A plant having a stem herbaceous and twining.
23. What is eglantine?—A species of wild rose.

Questions and Suggestions.

24. What is meant by *Characters* (19th l.)?—*Letters*. (Give another meaning.)
 25. Why did the Stranger say that the words were not true because the rain had washed the characters away?—*Because truth is indestructible*.
 26. What did the Stranger mean by saying that he would judge for himself?—*That he would examine for himself, and then decide*.
 27. Where is *Canterbury*?—(Point it out on the map.)—Name the Archbishop of Canterbury that was martyred during the reign of Henry II.—*St. Thomas à Becket*.
 28. What is meant by *Advent Sunday*?—*The first Sunday in Advent*.
 29. What is a *parish*?—*A portion of a diocese under the care of a resident priest*.
 30. Where is the *Tweed*?—(Point it out on the map. Describe its course.)
 31. What is *Ascension-day*?—*The anniversary of the day on which our Lord ascended into Heaven, forty days after Easter*.
 32. Give another word (1) for *forlorn*.... (2) for *desolate*.—(1) *Forsaken*.... (2) *ruinous*.
 33. What is a *chancel*?—*The eastern part of a church, or the part in which the altar is fixed*.
 34. What is the meaning of the suffix *y* in *dreary*?
 35. What is a *nave*?—*The middle part of a church*. (Distinguish between *nave* and *knave*.)
 36. Name some words having the same meaning as *symbol*.—*Sign, mark*.
 37. What is a *niche*?—*A hollow place for a statue*.
 38. Why were the niches empty?—*Because the despoilers of the church had, most likely, broken the statues*.
 39. Name some words that could replace *solemn* (38th l.).—*Grave, serious*.
 40. Why was the Stranger indignant?—*Because of the profanation of God's temple*.
 41. What is meant by *hushed bells*?—*Bells that are not rung*.
 42. What figure in *unlighted altars*?—*Metonymy*. (Explain.)
 43. What is meant by *unstoled priests* in this place?—*Ministers of religion who have not the Apostolic right to exercise their sacred ministry*.
 44. What is an *Interdict* (41st l.)?—*An ecclesiastical censure which debarred the English from the use of certain sacraments, from all the divine offices, and from Christian burial*.
 45. Under what king, prior to Henry VIII., was England placed under an Interdict?—*Under King John*.—*The interdict was pronounced by Pope Innocent III. It lasted six years*.
-
46. Point out a pronoun in the first sentence.—*I*, (pers. pro., 1st. p., s. n., m. g., nom. c.)
 47. Point out the pronouns in the 4th sentence (7th l.).—*Me, my*, (both pers. pro.). (Parse each.)
 48. Point out the pronouns in the 5th, 6th, and 7th sentences (8th—12th l.).—*I, I, them, he, it, it, he, we*. (Parse each.)
 49. Point out the pronouns in the 10th sentence (16th—18th l.).—*We, I*. (Parse each.)

Questions and Suggestions.

50. Point out the pronouns in the 12th sentence (23rd l.).—*He, he, himself* (comp. pers.). (Parse each.)
51. Point out the pronouns in the last two sentences.—*Them, he, he, me, you, me.* (Parse each.)
52. Analyze and parse: *Everything around spoke the voluptuous languor of midsummer.*—Sp. decl. sent.;—Subj., *Everything*;—pred., *spoke*;—obj., *languor*;—around, a. adjunct of *everything*;—*the, voluptuous*, a. adts. of *languor*;—*of midsummer*, sp. a. ph., relating to *languor*.

Exercise.—Write a sketch of *A Dream*.

Phraseology and Composition.

- I. Make four statements about *visits*, and three about *manners*.

VISITS.

1. *Visits* of etiquette or of amusement should be short.
2. *Visits* should not be made at meal-time or at inconvenient hours.
3. Business *visits* should be of sufficient length.
4. *Visits* of condolence should be made to our friends and relations when they are ill, afflicted, or worried.

MANNERS.

1. Good *manners* are better for a man than wealth, beauty, or talent.
2. No labor is too great which tends to perfect *manners*.
3. Good *manners* are made up of petty sacrifices.

- II. Replace the infinitive by a noun from the same root.

- | | |
|------------------|---|
| to die. | Persons loving God, do not fear <i>death</i> . |
| to pray. | Remember that <i>prayer</i> is a precept. |
| to detract. | Many persons seem to think that <i>detraction</i> is no sin. |
| to flatter. | Always believe that <i>flattery</i> is despicable. |
| to contend. | The lover of peace does not desire <i>contention</i> with his neighbor. |

- III. Change the subject and attribute into their opposites.

- | | |
|--------------------------------------|------------------------------------|
| <i>Virtue</i> is modest. | <i>Vice</i> is conceited. |
| <i>Intemperance</i> is a great evil. | <i>Temperance</i> is a great good. |
| <i>Generosity</i> is commendable. | <i>Selfishness</i> is censurable. |
| <i>The body</i> is mortal. | <i>The soul</i> is immortal. |
| <i>War</i> is a great misfortune. | <i>Peace</i> is a great blessing. |
| <i>Courage</i> is bold. | <i>Cowardice</i> is timid. |
| <i>Youth</i> is impulsive. | <i>Old age</i> is cautious. |

Exercise on Homophonous Words.

IV.—1. Hail.	2. Hart.	3. Hear.	4. Hew.
Hale.	Heart.	Here.	Hue.
Hall.	Hay.	Heard.	Hide.
Haul.	Hey!	Herd.	Hied.

Where the dash occurs, insert a suitable word taken from the above list.

1. That must be a *hale* old man to venture out in this storm of *hail*.
Haul the thief out of the *hall*.
2. The Indian shot the *hart* through the *heart*.
Hey! said the boy, all our *hay* is gathered in at last.
3. William did not *hear* you, when you called him *here*.
We *heard* the lowing of the *herd* at sunset.
4. Tell Hugh to *hew* the log.
The flower is of a purple *hue*.
I *hied* me away to *hide* myself in the woods for a couple of weeks.

V.—Write a composition about RAIN.

Questions on the Grammatical Text.

LXXXVI.

275. What are Adjuncts?—276. What is an Adjective Adjunct?—277. What may *adjuncts* be?—278. What is an Explanatory Adjunct?—279. With what is an explanatory word said to be in *apposition*?

LXXXVII.

280. What is a Phrase?—281. What is an Adjective Phrase?—Examples.

LXXXVIII.

282. What is a Pronoun?—283. What is the word called for which a pronoun stands?—284. How are pronouns divided?—285. What is a Personal Pronoun?—How are personal pronouns divided?—286. What are the simple personal pronouns?

LXXXIX.

287. What modifications have pronouns?—288. Decline the simple personal pronouns.—289. Explain the uses of the two forms of the possessive case of the personal pronouns.—290. For what were *mine* and *thine* formerly used?

LESSON XCI.—Compound Personal Pronouns.

291. The word *self* added to the simple personal pronouns, forms the class of **Compound Personal Pronouns**; viz., *myself, ourselves; thyself, yourselves; himself, herself, itself, themselves.*

292. The compound personal pronouns are used, to show that an action terminates on the subject; as, "*John struck himself*"; also, to distinguish emphatically some person or persons from others; as, "*He did it himself.*"—"They themselves want it."

293. The compound personal pronouns have no possessive case, and are alike in the nominative and the objective.

Oral Exercise.—Decline the compound personal pronouns.

	Nom.	Poss.	Obj.	Nom.	Poss.	Obj.
1st per.	Myself,	—	myself;	ourselves,	—	ourselves.
2nd per.	Thyself,	—	thyself;	yourselves,	—	yourselves.
3rd per.	Hisself,	—	himself;	themselves,	—	themselves.
	Herself,	—	herself;	themselves,	—	themselves.
	Itself,	—	itself;	themselves,	—	themselves.

NOTE.—*Yourself* is sometimes used like *you* with reference to the singular; as, "*John, you can do it yourself.*"

I. Derivation.—Change the adjective to a noun, and the noun to an adjective.

- | | | |
|-------------------------------|-------------------------------|-----------------------------|
| 1. Timorous, <i>Timidity.</i> | 2. Sarcastic, <i>Sarcasm.</i> | 3. Matter, <i>Material.</i> |
| Eternal, <i>Eternity.</i> | Devout, <i>Devotion.</i> | Copper, <i>Cupreous.</i> |
| Grand, <i>Grandeur.</i> | Delicate, <i>Delicacy.</i> | Water, <i>Watery.</i> |
| Eloquent, <i>Eloquence.</i> | Pictorial, <i>Picture.</i> | Quarter, <i>Quarterly.</i> |
| Fiendish, <i>Fiend.</i> | Ire, <i>Irascible.</i> | Preface, <i>Prefatory.</i> |
| Glutinous, <i>Glue.</i> | Veracity, <i>Veracious.</i> | Wretch, <i>Wretched.</i> |
| Feminine, <i>Female.</i> | Prism, <i>Prismatic.</i> | Parish, <i>Parochial.</i> |

II. Sentences to be completed.—Supply the compound personal pronoun required.

1. We cannot wrong others without injuring *ourselves*.

"Know *thyself*," was Bion's favorite maxim.

The proud man says to *himself*, "No merit is equal to mine."

St. Elizabeth of Hungary used to distribute her alms *herself*.

Contrivers of mischief often entrap *themselves*.

A person may make *himself* happy without riches.

If I consider *myself* better than others, I deceive *myself*.

2. In misfortune, resign *yourselves* into the hands of God.

The Indians paint their bodies to render *themselves* hideous.

The selfish man thinks only of *himself*.

Good education discovers *itself* at first sight.

Satisfy *yourselves* with what is rational and attainable.

Let us correct *ourselves*, before we criticize others.

The tender mother devotes *herself* entirely to her children.

III. Change the pronouns to the plural.—Science may lead *you* to eminence, but religion alone can guide *you* to felicity.—Let *your* promises be such as *you* can perform.—*Your* weakness is excusable, but *your* malice is not.—If *we* wish to learn how to give, *we* should suppose *ourselves* in the place of those who receive.—*You* ought to consider *your* time as a sacred trust committed to *you* by God, of which *you* are now the depository, and of which *you* shall render a strict account.

Oral Conjugation.—Potential present and past of **perform**.

Analysis and Parsing.—Contrivers of mischief entrap *themselves*.—The Indians render *themselves* hideous.—Sp. decl. sent.;—Subj. *contrivers*;—Pred., *entrap*;—Obj., *themselves* (comp. p. pro., 3rd p., p. n., m. g., obj. c.).—Subj. mod. by a phrase, *of mischief*;—*hideous*, a., relating to *themselves*.

LESSON XCII.—Pronouns.

294. A **Relative Pronoun** is a pronoun that represents an antecedent word or phrase, and connects different clauses of a sentence; as, "*No person can be great **who** is not virtuous.*"

295. The relative pronouns are *who, which, what, that, and as*.

296. *Who* is usually applied to persons only; *which*, to animals or things; *what*, to things only; *that* and *as*, to persons, animals, or things.

297. *What* is a kind of double relative, equivalent to *that which*, *those which*; as, "*Buy **what** we shall require,*" that is, "*Buy those things which we shall require.*" It is sometimes a relative and a pronominal adjective at the same time; as, "***What** money I had, I gave to the poor,*" that is, "***All** the money **that** I had, I gave to the poor.*"

298. The word *that* is a relative pronoun, when it is equivalent to *who* or *which*; as, "*Men **that** grasp after riches, are never satisfied,*" that is, "*Men **who** grasp after riches are never satisfied.*"

299. *As* is usually a relative pronoun after the adjectives *same, many, much, such*; as, "*I collected as many flowers **as** could be got at this season of the year.*"

300. The relative pronouns are alike in the singular and the plural. With the exception of *who*, they have no possessive case, and are alike in the nominative and the objective.

301. *Who* is thus declined:—

SINGULAR.	Nom. Who,	PLURAL.	Nom. Who,
	Poss. Whose,		Poss. Whose,
	Obj. Whom;		Obj. Whom.

302. *Whose* is sometimes used as the possessive of *which*; as, "*We remember best those things whose parts are methodically disposed.*"

I. Adjective Phrases.—Change the adjunct to a phrase.

- | | | |
|---------------------------------|----------------------------------|---------------------------------|
| 1. Solomon's fall, | 2. Saul's jealousy, | 3. Tobias's charity, |
| <i>The fall of Solomon.</i> | <i>The jealousy of Saul.</i> | <i>The charity of Tobias.</i> |
| Heli's weakness, | Judith's courage, | Isaac's submission, |
| <i>The weakness of Heli.</i> | <i>The courage of Judith.</i> | <i>The submission of Isaac.</i> |
| Jephthe's rashness, | Balthazar's impiety, | Samuel's docility, |
| <i>The rashness of Jephthe.</i> | <i>The impiety of Balthazar.</i> | <i>The docility of Samuel.</i> |

II. Sentences to be completed.—Supply the relative pronoun.

- The child *who* disobeys his parents, is very ungrateful.
Assist such *as* need your assistance.
Forbear boasting of *what* you can do.
Errors that originate in ignorance are generally excusable.
- They to *whom* much is given, shall have much to answer for.
The world owes much to persons *whose* origin was humble.
There comes a day on *which* all shall be repaired.
Participles have the same government *as* verbs.

III. Alter the sentence so as to join the two propositions by a relative pronoun.—The tongue is like a race-horse, *which* runs the faster, the less weight he carries.—I avoid vicious companions, from *whom* I could receive but pernicious counsels.

Oral Conjugation.—Potential perfect and pluperfect of *carry*.

Parsing.—The child who disobeys his parents is very ungrateful.—The teacher knows what you can do.—*Who*, rel. pro., 3rd p., s. n., m. g., n. c.—*What*, double rel. pro., equivalent to *the things which*; as ante., it is 3rd p., p. n., n. g., and obj. c.;—as rel., it is 3rd p., p. n., n. g., and obj. case gov. by *can do*.

LESSON XCIII.—Compound Relative Pronouns and Interrogative Pronouns.

803. The **Compound Relative Pronouns** are formed by adding *ever* and *soever* to *who*, *which*, and *what*. They are used to indicate an unlimited subj. or object; as, "**Whoever studies, will improve;**" that is, "**Any person who studies, will improve.**"

804. The compound relatives are declined as the simple relatives.

805. An **Interrogative Pronoun** is a pronoun with which a question is asked; as, "*Who is it?*"—" *What is he?*"

806. The interrogative pronouns are *who*, *which*, and *what*.

807. *Who* asks the name of the person; as, "**Who is there?**"—" *which*, to distinguish a person or thing from others; as, "**Which of the boys?**"—" **Which of the balls?**"—" *what*, the name or description of the thing, the character or occupation of the person; as, "**What is that?**"—" **What is he?**"—" **What does he do?**"

808. The interrogative pronouns are declined in the same manner as relative pronouns.

Oral Exercise.—Decline the compound relatives.

I. Substitution of Words.—Change the adjective to a noun, and the noun to an adjective.

- | | | | |
|------------------|------------------------------|--------------------|---------------------------|
| 1. Black ink, | <i>Inky blackness.</i> | 2. Active charity, | <i>Charitable act.</i> |
| Stiff formality, | <i>Formal stiffness.</i> | Maternal care, | <i>Careful mother.</i> |
| Healthy body, | <i>Bodily health.</i> | Imperial power, | <i>Powerful emperor.</i> |
| Friendly zeal, | <i>Zealous friend.</i> | Simple boy, | <i>Boyish simplicity.</i> |
| Lively sport, | <i>Sportive life.</i> | Childish talk, | <i>Talkative child.</i> |
| Local interest, | <i>Interesting locality.</i> | Present value, | <i>Valuable present.</i> |

II. Sentences to be completed.—In No. 1, supply a compound relative pronoun; and in No. 2, an interrogative pronoun.

1. *Whoever* commits a crime, gives strength to his enemies.
Whatever we do often, soon becomes easy to us.
Whoever borrows money, is bound in conscience to repay.
 God bestows his talents on *whomsoever* he wills.
 In mid-ocean, on *whichsoever* side we turn our eyes, we seen nothing but sky and water.
Whatever we ask in prayer, shall be granted.
2. St. Michael's rallying cry was: "*Who* is like unto God?"
 To *whom* but the good can riches prove a blessing?
 Before buying, let us consider *what* we can use the object for, and *what* it will cost.
Which flies the swifter, the swallow or the pigeon?
 The first question that suggests itself to a thoughtful mind is:
 "*Who* made me?"

III. Change the compound relative to a simple relative.—*He who* examines his own imperfections, will cease to be fastidious.—*All that* you undertake, do well.—*All that* purifies the heart, fortifies it also.—*He who* studies, shall improve.—On *every side that* we look, we see the ruins of what formerly had life.

Oral Conjugation.—*Subjunctive of see.*

Parsing.—*Whatever* you undertake, do well.—*Whoever* borrows, must repay.—*Whatever*, comp. rel. pro.; as ante., it is 3rd p., s. n., n. g., obj. c. gov. by *do*;—as rel., it is 3rd p., s. n., obj. c. gov. by *undertake*.—*Whoever* is subj. of the vbs. *borrow*s and *must repay*.

LESSON XCIV.—Clauses.

809. A **Clause** is a sentence that forms part of another sentence. When one clause modifies another clause, or some word of it, the sentence is *complex*.

810. An **Adjective Clause** is a clause used as an adjunct to a noun or a pronoun; as, "*This is the house in which I dwell.*"—"Men that grasp after riches, are never satisfied."

811. Adjective clauses are generally equivalent to common adjective adjuncts. Thus, the two examples, "*This is the house in which I dwell,*" and "*Men that grasp after riches, are never satisfied;*" we could say, without altering the sense, "*This is my dwelling-house.*"—"Covetous men are never satisfied."

812. A clause introduced by a relative pronoun is called a **relative clause**.

I. Substitution of Words.—Give a synonymous adjective derived from an English word.

1. Paternal, <i>Fatherly.</i>	2. Puerile, <i>Boyish.</i>	3. Timorous, <i>Fearful.</i>
Inspid, <i>Tasteless.</i>	Cordial, <i>Hearty.</i>	Regal, <i>Kingly.</i>
Celestial, <i>Heavenly.</i>	Probable, <i>Likely.</i>	Fortunate, <i>Lucky.</i>
Pensive, <i>Thoughtful.</i>	Exterior, <i>Outside.</i>	External, <i>Outward.</i>
Amicable, <i>Friendly.</i>	Docile, <i>Teachable.</i>	Oriental, <i>Eastern.</i>

II. Omissions to be supplied.—Insert the simple personal, the relative, and the compound personal pronouns required.

LETTER OF ADDISON TO POPE.

I was extremely glad to receive a letter from *you*, but more so upon reading the contents of *it*. The work you mention will, I dare say, very sufficiently recommend *itself* when *your* name appears with the proposals; and if you think *I* can any way contribute to the forwarding of them, *you* cannot lay a greater obligation upon *me* than by employing *me* in such an office. As I have an ambition of having it known that *you* are *my* friend, I shall be very proud of showing it by this or any other instance. I question not but *your* translation will enrich *our* tongue, and do honor to *our* country; for I conclude of *it* already from those performances with *which* you have obliged the public. I would only have *you* consider how *it* may most turn to our advantage. Excuse *my* impertinence in this particular, *which* proceeds from *my* zeal for your ease and happiness. The work will cost *you* a great deal of time, and, unless *you* undertake *it* will, *I* am afraid, never be executed by any other; at least, I know none of this age *that* is equal to *it* besides *yourself*. I am at present wholly immersed in country business, and begin to take delight in *it*. I wish *I* might hope to see *you* here sometime; but will now despair of *it* when *you* engage in a work *that* will require solitude and retirement. I am, etc.

III. Change the italicized words to an adjunct.—Obedient children are promised a long and happy life.—All should bend before the *divine* law.—Have a sovereign horror for all *unjust* gain.—We cannot depend on an *irresolute* mind.—Let us seek the society of *virtuous* men.—Many a man is gained by a *kind* word.

Oral Conjugation.—Imperative and Participles of *waver*.

Analysis and Parsing.—Those who trust in God, will never be friendless.—Those whose pleasure is their duty, are happy.—Coinx. decl. sent.—Subj., *those* (persons);—Pred., *will be*;—Att., *friendless*, (c. a.).—The subj. is mod. by a clause, *who trust in God*.—Subj., *who*;—Pred., *trust*;—never, adv.

LESSON XCV.

Literary Selection for Explanation and Study.

THE LION AND THE CUB.

- 5 A Lion-cub, of sordid mind,
 Avoided all the lion kind ;
 Fond of applause, he sought the feasts
 Of vulgar and ignoble beasts ;
 With asses all his time he spent,
 Their club's perpetual president.
 He caught their manners, looks, and airs ;
 An ass in every thing but ears !
 If e'er his Highness meant a joke,
 10 They grinned applause before he spoke ;
 But at each word what shouts of praise !
 " Good gods ! how natural he brays !"
 Elate with flattery and conceit,
 He seeks his royal sire's retreat ;
 15 Forward, and fond to show his parts,
 His Highness brays ; the Lion starts.
 " Puppy ! that curs'd vociferation
 Betrays thy life and conversation :
 Coxcombs, an ever noisy race,
 20 Are trumpets of their own disgrace."
 " Why so severe ?" the Cub replies,
 " Our senate always held me wise."
 " How weak is pride !" returns the sire,
 " All fools are vain when fools admire !"
 25 But know, what stupid asses prize,
 Lions and noble beasts despise."

—John Gay (1688-1782).

Oral Statement—Sketch.....

Literary Analysis.

1. PERSONAGES. Who are the personages in this fable ?—*A Lion-cub, Asses, and a Lion.*
- TIME AND PLACE. { When and where are the incidents narrated, supposed to have taken place ?—*There is no definite time mentioned; the scenes must have been in the forest.*

Literary Analysis.

- | | |
|-----------------------|---|
| 2. WORDS AND ACTIONS. | { 1. With what kind of animals did the Lion-cub spend his time?— <i>He kept away from Lions, and frequented the company of Asses.</i>
• 2. Did the Asses appear to appreciate his company?— <i>Yes ; they made him president of their club, and, when he spoke, they applauded him very warmly.</i>
3. Proud of the flattery bestowed upon him by the asses, what did the Lion-cub do?— <i>He visited the chief Lion of the forest—
 "He seeks his royal sire's retreat,"
 and made a fool of himself by braying.</i> |
| 3. RESULT. | { What did his "royal sire" say to him?— <i>He told him that his braying betrayed his company and conversation, and that boasters—"Coxcombs....are ever trumpets of their own disgrace."</i> |
| MORAL. | { What lesson may be taken from this fable?— <i>The moral is contained in the last four verses, and may be summarized thus: Pride is weak ; foolish, vain people are easily flattered by people nearly as foolish as themselves ; what foolish, vain people admire, wise people despise.--What may, therefore, be learned from this fable is to suppress vanity, to close our ears from flattery, and to avoid bad, low company.</i> |

Questions and Suggestions.

1. What is meant by *cub* as used here?—*The young of a lion.*
2. What is the meaning of *sordid*?—*Vile, base, mean, low.*
3. Substitute synonyms for (1) *vulgar*, (2) *ignoble*.—(1) *Common*, (2) *mean*.
4. What is a *club*?—*An association of persons—here an association of asses. (Give other meanings.)*
5. Use a synonym instead of *perpetual*?—*Everlasting.*
9. What is meant by *president*?—*The principal officer of an association.*
7. What is the meaning of the 7th and 8th verses?—*The cub assumed the manners and appearance of an ass in everything but ears.*
8. For what is *e'er* used?—*For ever. (Syncope.)*
9. Who was "his Highness"?—*The Lion-cub.*
10. Of what does *they* (10th l.) take the place?—*Of asses.*
11. What is meant by *to grin*?—*To close the teeth and open the lips, or to open the mouth and withdraw the lips from the teeth, so as to show them, as in laughter, &c.*

Questions and Suggestions.

12. Is there any error against grammar in the 12th line?—*Yes: how natural [naturally] he brays.*
 13. Is the use of the adjective for the adverb allowable in this case?—*Yes: it is allowed in poetry by what is called "poetic license."*
 14. Express *elate* differently.—*Puffed up.*
 15. What is flattery?—*Praise given to gratify vanity, or to gain favor; false praise.*
 16. What is the meaning of *conceit* as used here?—*Over-estimation of one's self. (Give other meanings.)*
 17. Use an Anglo-Saxon word for *royal*.—*Kingly.*
 18. For what is *retreat* used (14th l.)?—*For den.*
 19. Give the meaning of the 15th line.—*Bold, and desirous to show what he knew.*
 20. What is the meaning of *parts* as used in the 15th line?—*Talents. (Give other meanings.)*
 21. To whom is the title *Highness* applied?—*To princes and some other men of rank.*
 22. Why did the Lion start?—*Because he was surprised to hear Lion-cub braying.*
 23. What is the meaning of *puppy*?—*A young dog; a person contemptible from conceit.*
 24. Which meaning is to be taken in this case?—*The second.*
 25. For what is *vociferation* used?—*For braying.*
 26. What is the meaning of *betray* (18th l.)?—*To disclose something intended to be kept secret, or which prudence would conceal. (Here the cub did not intend to make known that he had been in the company of asses, but his braying told on him.)*
 27. Give the meaning of the 18th line.—*Discovers to me with whom you have been living and conversing.*
 28. What is a *coxcomb*?—*A vain, showy fellow; a fop. (Give other meanings. Why this name?)*
 29. Why are *coxcombs* said to be "an ever noisy race"?—*Because they are heard constantly boasting.*
 30. What does this *boasting* do?—*It makes them "trumpets of their own disgrace."*
 31. Why are they "trumpets of their own disgrace"?—*Because their boasting shows how foolish and vain they are.*
 32. What does the *Cub* express in the 21st and 22nd verses?—*He expresses his surprise that the Lion did not praise him as the Asses did.*
 33. What is meant by "our senate"?—*The assembly of asses.*
 34. Give the meaning of the 23rd and 24th verses?—*Pride makes foolish people so weak and blind as to believe they are prodigies when fools flatter them.*
 35. Give the meaning of the last two verses.—*What the foolish admire, the wise hold in contempt.*
-
36. Point out the adjectives in the first six verses.—*Sordid (c.), lion "kind" (c.), fond (c.), vulgar (c.), ignoble (c.), all (pro.), perpetual (c.)*
 37. Point out the pronouns from the 7th l. to the 10th.—*He, their, his, they, he. (All personal.)*
 38. Point out the adjectives in the 17th line.—*That (pro.), curs'd (part.)*

Questions and Suggestions.

39. Point out a pronoun in the 18th line.—*They* (pers.)
40. Point out an adjective in the 19th line.—*Ever-noisy* (c., and compound in form.)
41. Point out the pronouns in the 22nd line.—*Our, me.* (Parse them.)
42. Analyze and parse: *Our senate always held me wise.*—Sp. decl. sent. ;—Subj., *senate* ;—pred., *held* ;—obj., *me* ;—*always*, adv. adt. of *held* ;—*wise*, a. adt. of *me* ;—*our*, pers. pro., 1st p. pl. n., m. g., poss. c. ;—*me*, pers. pro., 1st p., s. n., m. g., obj. c.

Exercise.—Paraphrase *The Lion and the Cub.*

Phraseology and Composition.

I. Construct sentences containing historical facts about each of the following: *Pharsalia, Habeas Corpus Act, Knights Templars, Declaration of Indulgence.*

1. Cæsar defeated Pompey on the plains of *Pharsalia*.
2. The *Habeas Corpus Act* was introduced into Canada in 1785.
3. The *Knights Templars* were suppressed by Clement V. in 1312.
4. James II., in his *Declaration of Indulgence* (1687), attempted to grant liberty of conscience to all his subjects.

II. Replace the adjective by a verb preceded by the pronoun *who*, and derived from the same root as the adjective.

- | | |
|--------------------------|---|
| <i>mortified.</i> | Peace of soul is given to the man <i>who mortifies</i> himself. |
| <i>resigned.</i> | Sufferings are not evils to the man <i>who resigns</i> himself. |
| <i>persevering.</i> | A crown of glory is promised to the man <i>who perseveres</i> . |
| <i>disobedient.</i> | Many stripes will be given to the man <i>who disobeys</i> . |
| <i>vengeful.</i> | God will punish the man <i>who revenges</i> himself. |
-

III. Make five statements about *dress*.

1. Costly *dress* frequently leads to ruinous expenditure.
 2. Vanity in *dress* ought to be avoided.
 3. Our *dress* should be in keeping with the style of the country in which we live, and the society we frequent.
 4. Our *dress* should not be soiled, dirty, or torn.
 5. Modest simplicity is most becoming in a Christian's *dress*.
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Exercise on Homophonous Words.

IV.—1. Hie.	2. Hoes.	3. Hoard.	4. Holy.
High.	Hose.	Horde.	Wholly.
Him.	Ho!	Hoop.	Hour.
Hymn.	Hoe.	Whoop.	Our.

Where the dash occurs, insert a suitable word taken from the above list.

1. In autumn the birds *hie* to warmer regions.
The eagle soars *high* above the clouds.
Ask *him* to sing that beautiful *hymn* to the Sacred Heart.
2. *Ho!* Samuel, are you going to buy the *hoe*?
Hoes are bought in a hardware store and *hose* in a haberdashery.
3. A *horde* of robbers ransacked the miser's *hoard*.
The boy threw away his *hoop* when he heard the *whoop* of the hunter.
4. He is *wholly* devoted to his *holy* profession.
We can study *our* lessons in an *hour*.

V.—Write a composition about LIONS.

Questions on the Grammatical Text.

XCI.

291. How are the compound personal pronouns formed?—292. For what are the compound personal pronouns used?—293. Have the compound personal pronouns a possessive case?—Decline *myself*.....*thysself*.

XCII.

294. What is a Relative Pronoun?—295. Name the relative pronouns.—296. How is *who* applied?—*Which?*—*What?*—*That?*—*As?*—299. What kind of a relative is *what*?—298. When is *that* a relative?—299. When is *as* a relative? 300. Is there any difference in form between the singular and the plural of relatives?—301. Decline *who*.—302. Has *which* ever a possessive?

XCIII.

303. How are the Compound Relative Pronouns formed?—304. How are the compound relatives declined?—305. What is an Interrogative Pronoun?—306. Name the interrogative pronouns.—307. When do clauses form complete sentences?—When is *who* used as an interrogative?—*Which?*—*What?*—308. How are the interrogative pronouns declined?

XCIV.

309. What is a Clause?—310. What is an Adjective Clause?—311. To what are adjective clauses generally equivalent?—303. What is a clause introduced by a relative pronoun often called?

CHAPTER VI.—VERBS.

314. A **Verb** is a word used to express action or being; as, "*John writes a letter.*"—"God is."

I.—Classification of Verbs.

315. Verbs are divided, with respect to their *meaning*, into two classes, *Transitive* and *Intransitive*.

316. A **Transitive Verb** is a verb that expresses action done by some person or thing to another; as, "*Joseph strikes the desk.*"—"The desk was struck by Joseph."

317. An **Intransitive Verb** is a verb that expresses being, or action not done to another; as, "*God is.*"—"Henry runs."

II.—Modifications of Verbs.

318. Verbs have modifications of four kinds; *Moods*, *Tenses*, *Persons*, and *Numbers*.

319. **Moods** are modifications of the verb, to express some particular manner of the action or being.

320. There are five moods; the *Infinitive*, the *Indicative*, the *Potential*, the *Subjunctive*, and the *Imperative*.

321. The **Infinitive Mood** is used to express action or being without person or number; as, "*To write.*"—"To see."

322. The **Indicative Mood** is generally used to express a declaration or an interrogation; as, "*John writes.*"—"Does John write?"

323. The **Potential Mood** is generally used to express power, liberty, possibility, or necessity; as, "*I can write.*"—"He may write."—"James might write."—"Sarah must write."

324. The **Subjunctive Mood** is generally used to express condition, doubt, or contingency¹; as, "*If he write, you must answer him.*"

314. What is a Verb?—315. With respect to their meaning, how are verbs divided?—316. What is a Transitive Verb?—317. An Intransitive Verb?—318. What modifications have verbs?—319. What are Moods?—320. How many moods are there?—Name them.—321. For what is the Infinitive Mood used?—322. The Indicative?—323. The Potential?—324. The Subjunctive?

1. *Contingency* means possibility or uncertainty of occurring.

325. The **Imperative Mood** is generally used to express command, an exhortation, or an entreaty, with reference either to present or future time; as, "**Write your task.**"—"**Go in peace.**"

326. **Tenses** are modifications of the verb used to distinguish the time of the action or being.

327. There are six tenses; the *Present*, the *Past*, the *Perfect*, the *Pluperfect*, the *Future*, and the *Future Perfect*.

328. The **Present Tense** is used to express what exists or is taking place; as, "*God is.*"—"The boy **studies.**"

329. The **Past Tense** is used to express what took place or was occurring in time fully past; as, "*I studied last night.*"—"I **was writing.**"

330. The **Perfect Tense** is used to express what has taken place in some period of time not fully past; as, "*I have studied to-day.*"

331. The **Pluperfect Tense** is used to express what had taken place at some past time mentioned; as, "*I had studied my lessons when he entered.*"

332. The **Future Tense** is used to express what will take place in time to come; as, "*I shall study to-morrow.*"

333. The **Future Perfect Tense** is used to express what will have taken place at or before some future time mentioned; as, "*I shall have studied my lesson by noon.*"—"He **will have finished his letter before you are ready.**"

334. **Persons and Numbers** of a verb are those modifications in which it agrees with its subject or nominative.

335. Verbs have two numbers, the *Singular* and the *Plural*. There are three persons in each number; the *First*, the *Second*, and the *Third*.

III.—Conjugation of Verbs.

336. The **Conjugation** of a verb is a regular arrangement of all its voices, moods, tenses, persons, numbers, and participles.

325. For what is the Imperative Mood used?—326. What are Tenses?—327. How many tenses are there?—328. For what is the Present Tense used?—329. The Past?—330. The Perfect?—331. The Pluperfect?—332. The Future?—333. The Future Perfect?—334. What are the Person and Number of a verb?—335. How many numbers have verbs?—How many persons in each number?—336. What is the Conjugation of a verb?

837. **Voice** is that property of transitive verbs which distinguishes their subjects as *acting* or as *acted upon*.

838. There are two voices, the *Active* and the *Passive*.

839. The **Active Voice** is that form of a transitive verb which denotes that the *subject does* the action expressed by the verb ; as, "*Napoleon invaded Russia.*"

840. The **Passive Voice** is that form of a transitive verb which denotes that the *subject receives* the action expressed by the verb ; as, "*Russia was invaded by Napoleon.*"

841. There are four **Principal Parts** in the conjugation of every complete verb ; the *Present*, the *Preterit*, the *Imperfect Participle*, and the *Perfect Participle*.

1. The **Present** is the infinitive present ; it is the **root** of the verb, and is generally distinguished by the sign *to* ; as, *to love, to see, to study, to write*.

2. The **Preterit** is the past tense of the indicative mood in its simple form ; as, *loved, seen, studied, wrote*.

3. The **Imperfect Participle** is the participle ending in *ing* ; as, *loving, seeing, studying, writing*.

4. The **Perfect Participle** is the participle that usually ends in *ed*, and denotes the completion of the action or being ; as, *commanded, loved, seen, studied, written*.

842. Verbs are divided, with respect to their *form*, that is, to their *principal parts*, into three classes ; *Regular, Irregular, and Defective*.

843. A **Regular Verb** is a verb that forms its preterit and perfect participle by the addition of *d* or *ed* to its **root** ; as, *love, loved, loving, loved ; warm, warmed, warming, warmed*.

844. An **Irregular Verb** is a verb that does not form its preterit and perfect participle by adding *d* or *ed* to the **root** ; as, *break, broke, breaking, broken*.

845. **D** is added to final *e*, and **ed** to other terminations. The verbs *hear* and *shoe* are irregular, because *d* only is added ; thus, *hear, heard, hearing, heard ; shoe, shod, shoeing, shod*.

846. A **Defective Verb** is a verb that forms no participles and is not used in all the moods and tenses ; as, *beware, ought*.

837. What is Voice?—838. How many Voices are there?—Name them.—839. What is the Active Voice?—840. The Passive Voice?—841. How many Principal Parts has every complete verb?—Name them.—842. With regard to their form, how are verbs divided?—843. What is a Regular Verb?—844. What is an Irregular Verb?—845. To what is *d* added?—To what is *ed* added?—846. What is a Defective Verb?

847. English verbs are principally conjugated by means of auxiliaries ; the only tenses that can be formed without them are the present and the past of the indicative and the subjunctive mood.

848. The verbs *be, do, have, shall, will, may, can, and must* are called **Auxiliaries**, because they are used in the conjugation of other verbs.

849. The *auxiliary verbs* are *defective*, except *do, be, and have*, which are often principal verbs.

850. The Principal Parts of the auxiliaries are :—

<i>Present.</i>	<i>Preterit.</i>	<i>Imperfect Part.</i>	<i>Perfect Part.</i>
Do,	did,	doing,	done.
Be,	was,	being,	been.
Have,	had,	having,	had.
Shall,	should.	—	—
Will,	would.	—	—
May,	might.	—	—
Can,	could.	—	—
Must,	must.	—	—

IV.—Formation of the Tenses.

851. All the tenses of the *simple* conjugation are formed from the **present infinitive**, the **preterit**, and the **perfect participle** of the verb Thus : From the *present infinitive* :—

1. The indicative present ; as, "*I love.*"—" *They study.*"
2. The indicative future, by prefixing the auxiliary *shall* or *will* ; as, "*I shall love.*"—" *He will study.*"
3. The potential present, by prefixing the auxiliary *may, can, or must* ; as, "*I may love.*"—" *He must study.*"
4. The potential past, by prefixing the auxiliary *might, could, would, or should* ; as, "*I could love.*"—" *He should study.*"
5. The subjunctive present ; it is usually preceded by one of the conjunctions *if, that, though, lest, unless* ; as, "*If I love.*"—" *Though he study.*"
6. The imperative ; as, "*Love.*"—" *Study.*"

852. From the *preterit*, the past tense of the indicative and the subjunctive mood, are formed ; as, "*I loved.*"—" *If I studied.*"

347. How are English verbs principally conjugated ?—348. Name the Auxiliary Verbs.—Why are they called auxiliaries ?—349. What Auxiliaries are defective ?—What auxiliaries are often principal verbs ?—350. Give the principal parts of the auxiliary *do.....be.....*—351. From what are all the tenses of the simple conjugation formed ?—The Infinitive *present* ?.....—352. What tenses are formed from the *preterit* ?

853. From the *perfect participle* all the perfect tenses are formed. Thus:—

1. The infinitive perfect, by prefixing the sign *to have*; as, "*To have loved.*"—" *To have studied.*"
2. The indicative perfect, by prefixing the auxiliary *have*; as, "*I have loved.*"—" *He has studied.*"
3. The indicative pluperfect, by prefixing the auxiliary *had*; as, "*I had loved.*"—" *He had studied.*"
4. The indicative future perfect, by prefixing the auxiliaries *shall have* or *will have*; as, "*I shall have loved.*"—" *He will have studied.*"
5. The potential perfect, by prefixing the auxiliaries *may have*, *can have*, or *must have*; as, "*I may have loved.*"—" *He must have studied.*"
6. The potential pluperfect, by the auxiliaries *might have*, *could have*, *would have*, *should have*; as, "*I might have loved.*"—" *He should have studied.*"

V.—Personal Endings.

854. The second person singular of the indicative present and past, is formed by assuming *st* or *est*; and the third person of the indicative present, by assuming *s*, *es*, or *eth*. The terminations *s*, *sh*, *ch*, *x*, *o*, or *y* require *est* or *es*; as, *I pass, thou passest, he passes*; *I fish, thou fishest, he fishes*; *I teach, thou teachest, he teaches*; *I mix, thou mixest, he mixes*; *I go, thou goest, he goes*; *I try, thou triest, he tries*.

353. What tenses are formed from the *perfect participle*?—354. How is the second person singular of the indicative present and past formed?—The third person singular of the indicative present?



355. CONJUGATION OF THE VERB **HAVE**.¹**Principal Parts.**

<i>Present.</i>	<i>Preterit.</i>	<i>Imperfect Participle.</i>	<i>Perfect Participle.</i>
Have.	Had.	Having.	Had.

INFINITIVE MOOD.**Present Tense.**

To have.

Perfect Tense.

To have had.

INDICATIVE MOOD.**Present Tense.***Singular.*

1. I have,
2. Thou hast,
3. He has ;

Plural.

1. We have,
2. You have,
3. They have.

Past Tense.*Singular.*

1. I had,
2. Thou hadst,
3. He had ;

Plural.

1. We had,
2. You had,
3. They had.

Perfect Tense.SIGNS: *Have, hast, has.**Singular.*

1. I have had,
2. Thou hast had,
3. He has had ;

Plural.

1. We have had,
2. You have had,
3. They have had.

Pluperfect Tense.SIGNS: *had, hadst.**Singular.*

1. I had had,
2. Thou hadst had,
3. He had had ;

Plural.

1. We had had,
2. You had had,
3. They had had.

1. *Have* is a transitive verb used only in the ACTIVE VOICE.

Future Tense.SIGNS: *Shall, will, shalt, wilt.**Singular.*

1. I shall have,
2. Thou wilt have,
3. He will have ;

Plural.

1. We shall have,
2. You will have,
3. They will have.

Future Perfect Tense.SIGNS: *Shall have, will have.**Singular.*

1. I shall have had,
2. Thou wilt have had,
3. He will have had ;

Plural.

1. We shall have had,
2. You will have had,
3. They will have had.

POTENTIAL MOOD.**Present Tense.**SIGNS: *May, can, must.**Singular.*

1. I may have,
2. Thou mayst have,
3. He may have ;

Plural.

1. We may have,
2. You may have,
3. They may have.

Past Tense.SIGNS: *Might, could, would, should.**Singular.*

1. I might have,
2. Thou mightst have,
3. He might have ;

Plural.

1. We might have,
2. You might have,
3. They might have.

Perfect Tense.SIGNS: *May, can, must have.**Singular.*

1. I may have had,
2. Thou mayst have had,
3. He may have had ;

Plural.

1. We may have had,
2. You may have had,
3. They may have had.

Pluperfect Tense.SIGNS: *Might, could, would, should have.**Singular.*

1. I might have had,
2. Thou mightst have had,
3. He might have had ;

Plural.

1. We might have had,
2. You might have had,
3. They might have had.

SUBJUNCTIVE MOOD

Present Tense.

Singular.

1. If I have,
2. If thou have,
3. If he have ;

Plural.

1. If we have,
2. If you have,
3. If they have.

Past Tense.

Singular.

1. If I had,
2. If thou had,
3. If he had ;

Plural.

1. If we had,
2. If you had,
3. If they had.

IMPERATIVE MOOD.

Present Tense.

Singular.

2. Have thou *or* do thou have ;

Plural.

2. Have you *or* do you have.

Participles.

Imperfect.

Having.

Perfect.

Had.

Preperfect.

Having had.

856. CONJUGATION OF THE VERB **BE.**

Principal Parts.

Present.

Be.

Preterit.

Was.

Imperfect Participle.

Being.

Perfect Participle.

Been.

INFINITIVE MOOD.

Present Tense.

To be.

Perfect Tense.

To have been.

INDICATIVE MOOD.

Present Tense.*Singular.*

1. I am,
2. Thou art,
3. He is ;

Plural.

1. We are,
2. You are,
3. They are.

Past Tense.*Singular.*

1. I was,
2. Thou wast,
3. He was ;

Plural.

1. We were,
2. You were,
3. They were.

Perfect Tense.*Singular.*

1. I have been,
2. Thou hast been,
3. He has been ;

Plural.

1. We have been,
2. You have been,
3. They have been.

Pluperfect Tense.*Singular.*

1. I had been,
2. Thou hadst been,
3. He had been ;

Plural.

1. We had been,
2. You had been,
3. They had been.

Future Tense.*Singular.*

1. I shall be,
2. Thou wilt be,
3. He will be ;

Plural.

1. We shall be,
2. You will be,
3. They will be.

Future Perfect Tense.*Singular.*

1. I shall have been,
2. Thou wilt have been,
3. He will have been ;

Plural.

1. We shall have been,
2. You will have been,
3. They will have been.

POTENTIAL MOOD.

Present Tense.*Singular.*

1. I may be,
2. Thou mayst be,
3. He may be ;

Plural.

1. We may be,
2. You may be,
3. They may be.

Past Tense.*Singular.*

1. I might be,
2. Thou mightst be,
3. He might be ;

Plural.

1. We might be,
2. You might be,
3. They might be.

Perfect Tense.*Singular.*

1. I may have been,
2. Thou mayst have been,
3. He may have been ;

Plural.

1. We may have been,
2. You may have been,
3. They may have been.

Pluperfect Tense.*Singular.*

1. I might have been,
2. Thou mightst have been,
3. He might have been ;

Plural.

1. We might have been,
2. You might have been,
3. They might have been.

SUBJUNCTIVE MOOD.**Present Tense.***Singular.*

1. If I be,
2. If thou be,
3. If he be ;

Plural.

1. If we be,
2. If you be,
3. If they be.

Past Tense.*Singular.*

1. If I were,
2. If thou wert,
3. If he were ;

Plural.

1. If we were,
2. If you were,
3. If they were.

IMPERATIVE MOOD.**Present Tense.***Singular.*

2. Be thou *or* do thou be.

Plural.

2. Be you *or* do you be.

Participles.*Imperfect.*

Being.

Perfect.

Been.

Preperfect.

Having been.

357. CONJUGATION OF THE REGULAR TRANSITIVE VERB **LOVE.**

ACTIVE VOICE.

Principal Parts.

<i>Present.</i>	<i>Preterit.</i>	<i>Imperfect Participle.</i>	<i>Perfect Participle.</i>
Love.	Loved.	Loving.	Loved.

INFINITIVE MOOD.

Present Tense.

To love.

Perfect Tense.

To have loved.

INDICATIVE MOOD.

Present Tense.

<i>Singular.</i>	<i>Plural.</i>
1. I love,	1. We love,
2. Thou lovest,	2. You love,
3. He loves ;	3. They love.

Past Tense.

<i>Singular.</i>	<i>Plural.</i>
1. I loved,	1. We loved,
2. Thou lovedst,	2. You loved,
3. He loved ;	3. They loved.

Perfect Tense.

SIGNS: *Have, hast, has.*

<i>Singular.</i>	<i>Plural.</i>
1. I have loved,	1. We have loved,
2. Thou hast loved,	2. You have loved,
3. He has loved ;	3. They have loved.

Pluperfect Tense.

SIGNS: *had, hadst.*

<i>Singular.</i>	<i>Plural.</i>
1. I had loved,	1. We had loved,
2. Thou hadst loved,	2. You had loved,
3. He had loved ;	3. They had loved.

Future Tense.SIGNS: *Shall, will, shalt, witt.**Singular.**Plural.*

- | | |
|--------------------|--------------------|
| 1. I shall love, | 1. We shall love, |
| 2. Thou wilt love, | 2. You will love, |
| 3. He will love ; | 3. They will love. |

Future Perfect Tense.SIGNS: *Shall have, will have.**Singular.**Plural.*

- | | |
|--------------------------|--------------------------|
| 1. I shall have loved, | 1. We shall have loved, |
| 2. Thou wilt have loved, | 2. You will have loved, |
| 3. He will have loved ; | 3. They will have loved. |

POTENTIAL MOOD.**Present Tense.**SIGNS: *May, can, must.**Singular.**Plural.*

- | | |
|---------------------|-------------------|
| 1. I may love, | 1. We may love, |
| 2. Thou mayst love, | 2. You may love, |
| 3. He may love ; | 3. They may love. |

Past Tense.SIGNS: *Might, could, would, should.**Singular.**Plural.*

- | | |
|-----------------------|---------------------|
| 1. I might love, | 1. We might love, |
| 2. Thou mightst love, | 2. You might love, |
| 3. He might love ; | 3. They might love. |

Perfect Tense.SIGNS: *May, can, must have.**Singular.**Plural.*

- | | |
|---------------------------|-------------------------|
| 1. I may have loved, | 1. We may have loved, |
| 2. Thou mayst have loved, | 2. You may have loved, |
| 3. He may have loved ; | 3. They may have loved. |

Pluperfect Tense.SIGNS: *Might, could, would, should have.**Singular.**Plural.*

- | | |
|-----------------------------|---------------------------|
| 1. I might have loved, | 1. We might have loved, |
| 2. Thou mightst have loved, | 2. You might have loved, |
| 3. He might have loved ; | 3. They might have loved. |

SUBJUNCTIVE MOOD.

Present Tense.

Singular.

1. If I love,
2. If thou love,
3. If he love ;

Plural.

1. If we love,
2. If you love,
3. If they love.

Past Tense.

Singular.

1. If I loved,
2. If thou loved,
3. If he loved ;

Plural.

1. If we loved,
2. If you loved,
3. If they loved.

IMPERATIVE MOOD.

Present Tense.

Singular.

2. Love thou *or* do thou love.

Plural.

2. Love you *or* do you love.

Participles.

Present.

Loving.

Perfect.

Loved.

Preperfect.

Having loved.

358. CONJUGATION OF THE TRANSITIVE VERB
LOVE.

PASSIVE VOICE.

Principal Parts.

Present.

Love.

Preterit.

Loved.

Imperfect Participle.

Loving.

Perfect Participle.

Loved.

INFINITIVE MOOD.

Present Tense.

To be loved.

Perfect Tense.

To have been loved.

INDICATIVE MOOD.

Present Tense.

Singular.

1. I am loved,
2. Thou art loved,
3. He is loved ;

Plural.

1. We are loved,
2. You are loved,
3. They are loved.

Past Tense.*Singular.*

1. I was loved,
2. Thou wast loved,
3. He was loved;

Plural.

1. We were loved,
2. You were loved,
3. They were loved.

Perfect Tense.*Singular.*

1. I have been loved,
2. Thou hast been loved,
3. He has been loved ;

Plural.

1. We have been loved,
2. You have been loved,
3. They have been loved.

Pluperfect Tense.*Singular.*

1. I had been loved,
2. Thou hadst been loved,
3. He had been loved ;

Plural.

1. We had been loved,
2. You had been loved,
3. They had been loved.

Future Tense.*Singular.*

1. I shall be loved,
2. Thou wilt be loved,
3. He will be loved ;

Plural.

1. We shall be loved,
2. You will be loved,
3. They will be loved.

Future Perfect Tense.*Singular.*

1. I shall have been loved,
2. Thou wilt have been loved,
3. He will have been loved ;

Plural.

1. We shall have been loved,
2. You will have been loved,
3. They will have been loved.

POTENTIAL MOOD.**Present Tense.***Singular.*

1. I may be loved,
2. Thou mayst be loved,
3. He may be loved ;

Plural.

1. We may be loved,
2. You may be loved,
3. They may be loved.

Past Tense.*Singular.*

1. I might be loved,
2. Thou mightst be loved,
3. He might be loved ;

Plural.

1. We might be loved,
2. You might be loved,
3. They might be loved.

Perfect Tense.*Singular.**Plural.*

- | | |
|--------------------------------|------------------------------|
| 1. I may have been loved, | 1. We may have been loved, |
| 2. Thou mayst have been loved, | 2. You may have been loved, |
| 3. He may have been loved ; | 3. They may have been loved. |

Pluperfect Tense.*Singular.*

1. I might have been loved,
2. Thou mightst have been loved,
3. He might have been loved ;

Plural

1. We might have been loved,
2. You might have been loved,
3. They might have been loved.

SUBJUNCTIVE MOOD.**Present Tense.***Singular.**Plural.*

- | | |
|----------------------|----------------------|
| 1. If I be loved, | 1. If we be loved, |
| 2. If thou be loved, | 2. If you be loved, |
| 3. If he be loved ; | 3. If they be loved. |

Past Tense.*Singular.**Plural.*

- | | |
|------------------------|------------------------|
| 1. If I were loved, | 1. If we were loved, |
| 2. If thou were loved, | 2. If you were loved, |
| 3. If he were loved ; | 3. If they were loved. |

IMPERATIVE MOOD.**Present Tense.***Singular.* 2. Be thou loved *or* do thou be loved ;*Plural.* 2. Be you loved *or* do you be loved.**Participles.***Imperfect.**Perfect.**Preperfect.*

Being loved,

Loved.

Having been loved.

859. PROGRESSIVE FORM OF THE VERB **STUDY.****Principal Parts of the Simple Verb.**

<i>Present.</i>	<i>Preterit.</i>	<i>Imperfect Participle.</i>	<i>Perfect Participle.</i>
Study.	Studied.	Studying.	Studied.

INFINITIVE MOOD.**Present Tense.**

To be studying.

Perfect Tense.

To have been studying.

INDICATIVE MOOD.**Present Tense.***Singular.*

1. I am studying,
2. Thou art studying,
3. He is studying ;

Plural.

1. We are studying,
2. You are studying,
3. They are studying.

Past Tense.*Singular.*

1. I was studying,
2. Thou wast studying,
3. He was studying ;

Plural.

1. We were studying,
2. You were studying,
3. They were studying.

Perfect Tense.*Singular.*

1. I have been studying,
2. Thou hast been studying,
3. He has been studying ;

Plural.

1. We have been studying,
2. You have been studying,
3. They have been studying.

Pluperfect Tense.*Singular.*

1. I had been studying,
2. Thou hadst been studying,
3. He had been studying ;

Plural.

1. We had been studying,
2. You had been studying,
3. They had been studying.

Future Tense.*Singular.*

1. I shall be studying,
2. Thou wilt be studying,
3. He will be studying ;

Plural.

1. We shall be studying,
2. You will be studying,
3. They will be studying.

Future Perfect Tense.*Singular.*

1. I shall have been studying,
2. Thou wilt have been studying,
3. He will have been studying ;

Plural.

1. We shall have been studying,
2. You will have been studying,
3. They will have been studying.

POTENTIAL MOOD.**Present Tense.***Singular.*

1. I may be studying,
2. Thou mayst be studying,
3. He may be studying ;

Plural.

1. We may be studying,
2. You may be studying,
3. They may be studying.

Past Tense.*Singular.*

1. I might be studying,
2. Thou mightst be studying,
3. He might be studying ;

Plural.

1. We might be studying,
2. You might be studying,
3. They might be studying.

Perfect Tense.*Singular.*

1. I may have been studying,
2. Thou mayst have been studying,
3. He may have been studying ;

Plural.

1. We may have been studying,
2. You may have been studying,
3. They may have been studying.

Pluperfect Tense.

- Singular.* 1. I might have been studying,
 2. Thou mightst have been studying,
 3. He might have been studying;
- Plural.* 1. We might have been studying,
 2. You might have been studying,
 3. They might have been studying.

SUBJUNCTIVE MOOD.**Present Tense.**

- | | |
|-------------------------|-------------------------|
| <i>Singular.</i> | <i>Plural.</i> |
| 1. If I be studying, | 1. If we be studying, |
| 2. If thou be studying, | 2. If you be studying, |
| 3. If he be studying ; | 3. If they be studying. |

Past Tense.

- | | |
|---------------------------|---------------------------|
| <i>Singular.</i> | <i>Plural.</i> |
| 1. If I were studying, | 1. If we were studying, |
| 2. If thou were studying, | 2. If you were studying, |
| 3. If he were studying ; | 3. If they were studying. |

IMPERATIVE MOOD.**Present Tense.**

- Singular.* 2. Be thou studying *or* do thou be studying.
- Plural.* 2. Be you studying *or* do you be studying,

Participles.

- | | | |
|-------------------|-----------------|-----------------------|
| <i>Imperfect.</i> | <i>Perfect.</i> | <i>Preperfect.</i> |
| Being studying. | — | Having been studying. |



IRREGULAR VERBS.

360. An **Irregular Verb** is a verb that does not form its *preterit* and *perfect participle* by assuming *d* or *ed* ; as, *see, saw, seeing, seen.*

361. Many of the words classed among the irregular verbs have also the regular form. In the list here given, those preterits or participles which are conjugated regularly are marked *R.* If the regular form is more frequently used than the irregular, the *R* precedes; if less frequently, it follows the irregular form.

362. *rivatives* and compounds generally follow the form of the *simple verb* ; as, *foresee, foresaw, foreseeing, foreseen; oversee, oversaw, overseeing, overseen.* The exceptions are *behave* and *welcome*, which are regular.

363. Principal Parts of the Irregular Verbs.

<i>Present.</i>	<i>Preterit.</i>	<i>Imperfect part.</i>	<i>Perfect part.</i>
Abide,	abode, R.,	abiding,	abode, R.
Arise,	arose,	arising,	arisen.
Awake,	awoke, R.,	awaking,	R., awoke.
Be,	was,	being,	been.
Bear,	bore,	bearing,	borne.
(to carry)			
Bear,	bore, bare,	bearing,	born.
(to bring forth)			
Beat,	beat,	beating,	beaten, beat.
Begin,	began,	beginning,	begun.
Bend,	bent, R.,	bending,	bent, R.
Bereave,	bereft, R.,	bereaving,	bereft, R.
Beseech,	besought,	beseeching,	besought.
Bespeak,	bespoke,	bespeaking,	bespoken.
Bet,	bet, R.,	betting,	bet, R.
Bid,	bade, bid,	bidding,	bidden, bid.
Bind,	bound,	binding,	bound.
Bite,	bit,	bitting,	bitten, bit.
Bleed,	bled,	bleeding,	bled.
Blow,	blew, R.	blowing,	blown, R.
Break,	broke,	breaking,	broken.
Breed,	bred,	breeding,	bred.
Bring,	brought,	bringing,	brought.
Build,	built, R.,	building,	built, R.
Burst,	burst,	bursting,	burst.
Buy,	bought,	buying,	bought.
Cast,	cast,	casting,	cast.
Catch,	caught, R.,	catching,	caught, R.

<i>Present.</i>	<i>Preterit.</i>	<i>Imperfect part.</i>	<i>Perfect part.</i>
Chide,	chid,	chiding,	chidden, chid.
Choose,	chose,	choosing,	chosen.
Cleave,	R., clove, cleft,	cleaving,	R., cloven, cleft.
Cling,	clung,	clinging,	clung.
Clothe,	R., clad,	clothing,	R., clad.
Come,	came,	coming,	come.
Cost,	cost,	costing,	cost.
Creep,	crept, R.,	creeping,	crept, R.
Crow,	R., crew,	crowing,	crowed.
Cut,	cut,	cutting,	cut.
Dare,	R., durst,	daring,	dared.
Deal,	dēalt, R.,	dealing,	dēalt, R.
Dig,	dug, R.,	digging,	dug, R.
Dive,	R., dove,	diving,	dived.
Do,	did,	doing,	done.
Draw,	drew,	drawing,	drawn.
Dream,	R., dreamt,	dreaming,	R., dreamt.
Drink,	drank,	drinking,	drunk.
Drive,	drove,	driving,	driven.
Dwell,	dwelt, R.,	dwelling,	dwelt.
Eat,	ate, ēat,	eating,	eaten, ēat.
Fall,	fell,	falling,	fallen.
Feed,	fed,	feeding,	fed.
Feel,	felt,	feeling,	felt.
Fight,	fought,	fighting,	fought.
Find,	found,	finding,	found.
Flee,	fled,	fleeing,	fled.
Fling,	flung,	flinging,	flung.
Fly,	flew,	flying,	flown.
Forget,	forgot,	forgetting,	forgotten.
Forgive,	forgave,	forgiving,	forgiven.
Forsake,	forsook,	forsaking,	forsaken.
Freeze,	froze,	freezing,	frozen.
Get,	got,	getting,	got, gotten.
Gild,	R., gilt,	gilding,	R., gilt.
Gird,	R., girt,	girding,	R., girt.
Give,	gave,	giving,	given.
Go,	went,	going,	gone.
Grind,	ground,	grinding,	ground.
Grow,	grew,	growing,	grown.
Hang,	hung, R.,	hanging,	hung, R.
Have,	had,	having,	had.
Hear,	heard,	hearing,	heard.

<i>Present.</i>	<i>Preterit.</i>	<i>Imperfect part.</i>	<i>Perfect part.</i>
Heave,	R., hove,	heaving,	R., hoven.
Hew,	hewed,	hewing,	R., hewn.
Hide,	hid,	hiding,	hidden, hid.
Hit,	hit,	hitting,	hit.
Hold,	held,	holding,	held.
Hurt,	hurt,	hurting,	hurt.
Keep,	kept,	keeping,	kept.
Kneel,	knelt, R.,	kneeling,	knelt, R.
Knit,	knit, R.,	knitting,	knit, R.
Know,	knew,	knowing,	known.
Lade,	laded,	lading,	laden, R.
Lay,	laid, R.,	laying,	laid, R.
Lead.	led,	leading,	led.
Lean,	R., læant,	leaning,	R., læant.
Leave,	left,	leaving,	left.
Lend,	lent,	lending,	lent.
Let,	let,	letting,	let.
Lie,	lay,	lying,	lain.
Light,	R., lit,	lighting,	R., lit.
Lose,	lost,	losing,	lost.
Make,	made,	making,	made.
Mean,	mæant, R.,	meaning,	mæant, R.
Meet,	met,	meeting,	met.
Mow,	mowed,	mowing,	R., mown.
Pay,	paid, R.,	paying,	paid, R.
Pen,	R., pent,	penning,	R., pent.
Prove,	proved,	proving,	R., proven.
Put,	put,	putting,	put.
Quit,	quit, R.,	quitting,	quit, R.
Rap,	R., rapt,	rapping,	R., rapt.
Read,	read,	reading,	read.
Rend,	rent,	rending,	rent.
Rid,	rid,	ridding,	rid.
Ride,	rode,	riding,	ridden, rode.
Ring,	rung, rang,	ringing,	rung.
Rise,	rose,	rising,	risen.
Rive,	rived,	riving,	riven, R.
Run,	ran, run,	running,	run.
Saw,	sawed,	sawing,	R., sawn.
Say,	said,	saying,	said.
See,	saw,	seeing,	seen.
Seek,	sought,	seeking,	sought.
Seethe,	R., sod,	seething,	R., sodden.

<i>Present.</i>	<i>Preterit.</i>	<i>Imperfect part.</i>	<i>Perfect part.</i>
Sell,	sold,	selling,	sold.
Send,	sent,	sending,	sent.
Set,	set,	setting,	set.
Shake.	shook, R.,	shaking,	shaken, R.
Shape,	shaped,	shaping,	R., shapen.
Shave,	shaved,	shaving,	R., shaven.
Shear,	R., shore,	shearing,	R., shorn.
Shed,	shed,	shedding,	shed.
Shine,	R., shone,	shining,	R., shone.
Shoe,	shod,	shoeing,	shod.
Shoot,	shot,	shooting,	shot.
Show,	showed,	showing,	R., shown.
Shred,	shred,	shredding,	shred.
Shrink,	shrunk, shrank,	shrinking,	shrunk, shrunken.
Shut,	shut,	shutting,	shut.
Sing,	sang, sung,	singing,	sung.
Sink,	sank, sunk,	sinking,	sunk.
Sit,	sat,	sitting,	sat.
Slay,	slew,	slaying,	slain.
Sleep,	slept,	sleeping,	slept.
Slide,	slid, R.,	sliding,	slidden, slid, R.
Sling,	slung,	slinging,	slung.
Slink,	slunk,	slinking,	slunk.
Slit,	slit, R.,	slitting,	slit, R.
Smite,	smote,	smiting,	smitten, smit.
Sow,	sowed,	sowing,	R., sown.
Speak,	spoke,	speaking,	spoken.
Speed,	sped, R.,	speeding,	sped, R.
Spell,	R., spelt,	spelling,	R., spelt.
Spend,	spent,	spending,	spent.
Spill,	R., spilt,	spilling,	R., spilt.
Spin,	spun,	spinning,	spun.
Spit,	spit, spat,	spitting,	spit, spitten.
Split,	split, R.,	splitting,	split, R.
Spread,	spread,	spreading,	spread.
Spring,	sprung, sprang,	springing,	sprung.
Stand,	stood,	standing,	stood.
Stave,	stove, R.,	staving,	stove, R.
Stay,	R., staid,	staying,	R., staid,
Steal,	stole,	stealing,	stolen.
Stick,	stuck,	sticking,	stuck.
Sting,	stung,	stinging,	stung.
Stink,	stank, stunk,	stinking,	stunk.

<i>Present.</i>	<i>Preterit.</i>	<i>Imperfect part.</i>	<i>Perfect part.</i>
Stride,	strode, strid,	striding,	stridden, strid.
Strike,	struck,	striking,	struck, stricken.
String,	strung, R.,	stringing,	strung, R.
Strive,	R., strove,	striving,	R., striven.
Strow,	strowed,	strowing,	R., strown.
Swear,	swore,	swearing,	sworn.
Sweat,	R., sweat,	sweating,	R., sweat.
Sweep,	swept, R.,	sweeping,	swept, R.
Swell,	swelled,	swelling,	R., swollen.
Swim,	swam, swum,	swimming,	swum.
Swing,	swung,	swinging,	swung.
Take,	took,	taking,	taken.
Teach,	taught,	teaching,	taught.
Tear,	tore,	tearing,	torn.
Tell,	told,	telling,	told.
Think,	thought,	thinking,	thought,
Thrive,	R., thrive,	thriving,	R., thriven.
Throw,	threw, R.,	throwing,	thrown, R.
Thrust,	thrust,	thrusting,	thrust.
Tread,	trod,	treading,	trodden, trod.
Wake,	R., woke,	waking,	R., woke.
Wax,	waxed,	waxing,	R., waxen.
Wear,	wore,	wearing,	worn.
Weave,	wove, R.,	weaving,	woven, R.
Wed,	R., wed,	wedding,	R., wed.
Weep,	wept,	weeping,	wept.
Wet,	wet, R.,	wetting,	wet, R.
Win,	won,	winning,	won.
Wind,	wound,	winding,	wound.
Work,	R., wrought,	working,	R., wrought.
Wring,	R., wrung,	wringing,	R., wrung.
Write,	wrote,	writing,	written.

Questions.

360. What is an Irregular Verb?—361. What observation is made relative to the list of *irregular verbs*?—362. How are *derivatives* and *compounds* conjugated?—363. Give the principal parts of *Abide*.....*Arise*.....



DEFECTIVE VERBS.

864. A **Defective Verb** is a verb that forms no participles, and is not used in all the moods and tenses.

865. All the auxiliaries, except *be*, *do*, and *have*, are defective.

366. **Beware** is used only in those tenses in which *be* is retained in the conjugation of the verb *be*; namely, the infinitive present, the indicative future, the potential present and potential past, the subjunctive present, and the imperative; as, "*Strive to beware*;—*he will beware*;—*you must beware*;—*you should beware*;—*if you beware*;—*beware of bad company*."

367. **Ought** (*should*) is used only in the present and the past tense of the indicative and subjunctive moods. It is invariable except in the second person singular of the solemn style; as, *I ought, thou ought or oughtest, he ought, we ought, &c.*

368. **Would** (*ardent wish*) is rarely used except in the expressions *would God, would Heaven; would to God, would to Heaven; I would that, would that, &c.*

369. **Quoth** (*say, said, in humorous style*) is used only in the first and third persons singular of the indicative present and past. It is invariable, and always placed before its subject; as, "*Quoth I*."—"Quoth he."

370. **Methinks** (*apparently, it seems to me,*) preterit *methought*, is employed in the indicative present and past, third person singular. **Meseems**, *meseemed*, has the same peculiarities, but is more seldom used.

371. **Wit** (*namely, that is to say*) is used only in the infinitive present; as, "*There are five continents; to wit, Europe, Asia, &c.*"

372. The verbs **ail** (*to pain*), **behoove** (*to be fit*), **irk** (*to weary*), although complete, are used only in the third person singular; as, "*Something ails him*."—"It behooves children to be submissive to their parents."—"It irks me."

373. Some other verbs, from the nature of the subject to which they refer, are seldom used but in the third person singular; as, "*It rains; it snows; it hails; it thunders; it has frozen*." These are called **unipersonal verbs**.

364. What is a Defective Verb?—365. Name the Auxiliaries that are defective.—366. When is *beware* used?—367. *Ought*?—368. *Would*?—369. *Quoth*?—370. *Methinks*?—371. *Wit*?—372. Name some verbs that are used only in the third person singular.—373. Name some other verbs that seldom are used but in the third person singular.—What name is given to those verbs?

LESSON XCVI.—Simple Form of Conjugation.

374. The simple form of conjugation is that which makes the present and the past tense of the indicative and subjunctive moods without auxiliaries; as, *I work, thou workst, he works; I worked, thou workedst, he worked.*

375. The present and past tenses of the indicative and the subjunctive mood may also be expressed by prefixing the auxiliaries *do* and *did* to the present infinitive; as, *I do write, thou dost write, he does write; I did write, thou didst write, he did write.* This is called the emphatic form.

I. Verbs to be conjugated.—Write a synopsis of the first person singular of the verbs *amuse, obey*, in the simple form.

IND. PRES.	IND. PAST.	IND. PERF.	IND. PLUPERF.
I amuse.	I amused.	I have amused.	I had amused.
I obey.	I obeyed.	I have obeyed.	I had obeyed.
IND. FUTURE.	IND. FUT. PERF.	POT. PRES.	POT. PAST.
I shall amuse.	I shall have amused.	I may amuse.	I might amuse.
I shall obey.	I shall have obeyed.	I may obey.	I might obey.
POT. PERF.	POT. PLUPERF.	SUB. PRES.	SUB. PAST.
I may h. amused.	I might h. amused.	If I amuse.	If I amused.
I may h. obeyed.	I might h. obeyed.	If I obey.	If I obeyed.

II. Omissions to be supplied.—Insert a suitable verb of the present tense.

THE HABITATIONS OF MOLES.

1. The habitation where moles *deposit* their young merits a particular description. They *begin* by raising the earth and forming a pretty high arch. They *leave* partitions, or a kind of pillars, at certain distances, beat and *press* the earth, *interweave* it with the roots of plants, and *render* it so hard and solid, that the water cannot penetrate the vault, on account of its convexity and firmness.

2. They then *elevate* a little hillock under the principal arch; upon the latter they *lay* herbs and leaves, as a bed for their young. In this situation, they *are* above the level of the ground, and, of course, beyond the reach of ordinary inundations. They *are*, at the same time, defended from the rains by the large vault that *covers* the internal one; upon the convexity of this last they *rest* along with their young. This internal hillock is pierced on all sides with sloping holes, which *descend* still lower, and serve as subterraneous passages for the mother to go in quest of food for herself and her offspring. These by-paths, beaten and firm, *extend* about twelve or fifteen paces, and *issue* from the principal mansion like rays from a center. From this description it *appears*, that the mole never *comes* abroad but at considerable distances from her habitation.—SMELLIE (1740—1793).

III. Replace the emphatic form of the verb by the simple form.—Jacob *loved* all his sons, but he loved Joseph the best.—When forsaken by one whom we *esteemed* a friend, we *experience* the fickleness of worldly attachments.—There *exists* not the slightest shadow of resemblance between the hieroglyphics of Egypt and the Chinese characters.

Oral Conjugation.—Row the boat, in the 1st person plural.—We row the boat. We rowed..... We have rowed.....

Analysis and Parsing.—He assumed a gravity that was ridiculous.—He walked with a rapidity that was incredible.—Cx. decl. sent.;—Subj., *he*;—Pred., *assumed*;—Obj., *gravity*.—Obj. is mod. by a. adt. *a*, and a. cl., *that was ridiculous*.—Subj., *that*;—Pred., *was*;—Att., *ridiculous*.

LESSON XCVII.—Exercises on Verbs.

Oral Exercise.—Give the principal parts of the verbs *behold, understand, overhear, outrun*.

PRESENT.	PRETERIT.	IMP. PART.	PERF. PART.
Behold.	Beheld.	Beholding.	Beheld.
Understand.	Understood.	Understanding.	Understood.
Overhear.	Overheard.	Overhearing.	Overheard.
Outrun.	Outran.	Outrunning.	Outrun.

I. Verbs to be conjugated.—Write a synopsis of the first person plural of the verbs *speak, grow*, in the simple form.

IND. PRES.	IND. PAST.	IND. PERF.	IND. PLUPERF.
We speak.	We spoke.	We have spoken.	We had spoken.
We grow.	We grew.	We have grown.	We had grown.
IND. FUT.	IND. F. PERF.	POT. PRES.	POT. PAST.
We shall speak.	We shall h. spoken.	We may speak.	We might speak.
We shall grow.	We shall h. grown.	We may grow.	We might grow.
POT. PERF.	POT. PLUPERF.	SUB. PRES.	SUB. PAST.
We may h. spoken.	We might h. spoken.	If we speak.	If we spoke.
We may h. grown.	We might h. grown.	If we grow.	If we grew.

II. Omissions to be supplied.—In No. 1, supply one of the principal parts of the verbs; in No. 2, the present indicative.

DAY AND NIGHT IN SCANDINAVIA.

1. From the last days of May to the end of July, in the northern part of this land, the sun shines day and night upon its mountains, fjords¹, rivers, lakes, forests, valleys, towns, villages, hamlets, fields, and farms; and thus Sweden and Norway may be called "The Land of the Midnight Sun." During this period of continuous daylight, the stars are never *seen*, the moon appears pale, and sheds no light upon the earth. Summer is short, *giving* just time enough for the wild flowers to grow, to bloom, and to *fade* away, and barely time for the husbandman to *collect* his harvest, which, however, is sometimes *nipped* by a summer frost.

2. A few weeks after the midnight sun has passed, the hours of sunshine *shorten* rapidly, and by the middle of August the air *becomes* chilly and the nights colder, although during the day the sun is warm. Then the grass *turns* yellow, the leaves *change* their color, and wither, and *fall*; the swallows and other migratory birds *fly* towards the south; twilight comes once more; the stars, one by one, *make* their appearance, shining brightly in the pale-blue sky; the moon shows itself again as the queen of night, and lights and *cheers* the long and dark days of the Scandinavian winter. The time comes at last when the sun *disappears* entirely from sight; the heavens appear in a blaze of light and glory, and the stars and the moon *pale* before the aurora borealis.—PAUL DU CHAILLU (1835-).

III. Change the italicized words to the plural, and, make the other necessary changes accordingly.—*They* who are moderate in their desires meet with few disappointments.—The *swallows* build their *nests* of mud, and line them with soft feathers.—*Eagles* have strong and piercing *eyes*.—*We* are often benefited by what we have dreaded.—*They* that live in glass *houses* should not throw stones.—*Wheelwrights* put on *wheelbands* red-hot, then cool them.

Oral Conjugation.—*Understand the question*, in the 3rd person plural.—*They* understand the question. *They* understood.....*They* have understood.....

Analysis and Parsing.—He is tall enough who walks uprightly.—No man can be happy who is not virtuous.—Cx. decl. sent.;—Subj., *he*;—Pred., *is*;—Att., *tall*;—Subj. mod. by a. cl., *who walks uprightly* (Subj., *who*;—Pred., *walks*);—Att., mod. by a. adt. *enough* (pro. a.);—*Uprightly*, adv.

1. *Fjord* is the Scandinavian name for a deep bay.

LESSON XCVIII.—Exercises on Verbs.

Oral Exercise.—Find three verbs relative to *sight*, to *memory*, to *speech*.

SIGHT.—See, perceive, look, oversee, behold, observe.

MEMORY.—Learn, remember, recall, recollect, forget.

SPEECH.—Talk, chat, recite, discuss, tell, say.

I. Verbs to be conjugated.—Write a synopsis of the third person singular of the verbs *agree*, *try*, *hope*, *repay*, in the emphatic form.

IND. PRES.	IND. PAST.	IND. PERF.	IND. PLUPERF.
He does agree.	He did agree.	He has agreed.	He had agreed.
He does try.	He did try.	He has tried.	He had tried.
He does hope.	He did hope.	He has hoped.	He had hoped.
He does repay.	He did repay.	He has repayed.	He had repayed.
IND. FUTURE.	IND. FUT. PERF.	POT. PRES.	POT. PAST.
He will agree.	He will h. agreed.	He may agree.	He might agree.
He will try.	He will h. tried.	He may try.	He might try.
He will hope.	He will h. hoped.	He may hope.	He might hope.
He will repay.	He will h. repayed.	He may repay.	He might repay.
POT. PERF.	POT. PLUPERF.	SUB. PRES.	SUB. PAST.
He ma. h. agreed.	He mi. h. agreed.	If he do agree.	If he did agree.
He ma. h. tried.	He mi. h. tried.	If he do try.	If he did try.
He ma. h. hoped.	He mi. h. hoped.	If he do hope.	If he did hope.
He ma. h. repayed.	He mi. h. repayed.	If he do repay.	If he did repay.

II. Sentences to be completed.—Supply the verb in the past or the pluperfect tense.

AT THE SOURCE OF THE NILE.

1. For years I *had striven* to reach the "Sources of the Nile." In my nightly dreams during that arduous voyage I *had always failed*, but, after so much hard work and perseverance, the cup was at my very lips, and I was to drink at the mysterious fountain before another sun *should set*; at that great reservoir of nature that ever since creation, *had baffled* all discovery.

2. I *had hoped*, and prayed, and *striven* through all kinds of difficulties, to reach that hidden source; and when it *had appeared* impossible, we *determined* to die upon the road, rather than return defeated. Was it possible that it *was* so near, and that to-morrow we *could say*: "The work is accomplished!"—S. W. BAKER (1821-).

III. Change the verb in Italics to the perfect tense.—Sir Thomas More, in his *Utopia*, *has delineated* his ideas of what he considered a perfect commonwealth, which he *has placed* in the imaginary Isle of *Utopia*. In this happy region, neither laziness nor avarice *has found* a place; for, there society *has allotted* to each individual his daily task, while, at the same time, it *has banished* the right to separate property, since separate property *has introduced* among men the unequal distribution of wealth.

Oral Conjugation.—The 3rd person plural of *do observe the commandments*.—They do observe..... They did observe.....

Analysis and Parsing.—Shun the friend who would deceive you.—Love the person who would guide you.—Cx. imp. sent.;—Subj., *you* (understood);—Pred., *shun*;—Obj., *friend*.—The obj. is mod. by a. adj. *the*, and the a. cl., *who would deceive you*;—Subj., *who*;—Pred., *would deceive*;—Obj., *you*.

LESSON XCIX.—Exercises on Verbs.

Oral Exercise.—Name the principal parts of the verbs *undergo*, *foretell*, *withhold*.

PRESENT.	PRETERIT.	IMPERF. PART.	PERF. PART.
Undergo.	Underwent.	Undergoing.	Undergone.
Foretell.	Foretold.	Foretelling.	Foretold.
Withhold.	Withheld.	Withholding.	Withheld.

I. Verbs to be conjugated.—Write a synopsis of the third person plural of the verbs *give*, *buy*, in the emphatic form.

IND. PRES.	PAST.	PERFECT.	PLUPERF.
They do give.	They did give.	They have given.	They had given.
They do buy.	They did buy.	They have bought.	They had bought.
IND. FUTURE.	FUT. PERF.	POT. PRES.	PAST.
They will give.	They will h. given.	They may give.	They might give.
They will buy.	They will h. bought.	They may buy.	They might buy.
POT. PERF.	PLUPERF.	SUB. PRES.	PAST.
They may h. given.	They m. h. given.	If they do give.	If t. did give.
They m. h. bought.	They m. h. bought.	If they do buy.	If t. did buy.

II. Sentences to be completed.—Supply the verb required in the past or the pluperfect tense.

AT THE SOURCE OF THE NILE.

1. On March 14th the sun *had not risen* when I was spurring my ox after the guide, who, having been promised a double handful of beads on arriving at the lake, *had caught* the enthusiasm of the moment. The day *broke* beautifully clear, and having crossed a deep valley between the hills, we *toiled* up the opposite slope. I hurried to the summit. The glory of our prize *burst* suddenly upon me! There, like a sea of quicksilver, *lay*, far beneath, the grand expanse of water glittering in the noonday sun; and on the west, at fifty or sixty miles' distance, the blue mountains *rose* from the bosom of the lake to a height of about seven thousand feet above its level.

2. It is impossible to describe the triumph of that moment. Here was the reward of all our labor, of the years of tenacity during which we *had toiled* through Africa. England *had won* the sources of the Nile! Long before I reached this spot, I *had arranged* to give three cheers with all our men, in English style, in honor of the discovery; but now that I *looked* down upon the great inland sea, lying nestled in the very heart of Africa, and thought how vainly mankind *had sought* these sources throughout so many ages, and reflected that I *had been* the humble instrument permitted to unravel this portion of the great mystery, when so many greater than I *had failed*, I *felt* too serious to vent my feelings in vain cheers for victory, and I sincerely *thanked* God for having guided and supported us through all the dangers to the good end.—S. W. BAKER (1821-).

III. Replace the future by the present.—By fearing to attempt something, you *do* nothing.—The miser *hoards* money, although he cannot enjoy it.—God *rewards* each man according to his merit or demerit.

Oral Conjugation.—The 3rd person plural of *know geometry*, with the pronoun *she*.—She knows geometry. She knew..... She has known.....

Analysis and Parsing.—Give what you can spare to the poor.—Speak what you know to be true.—Cx. imp. sent.—Subj., *you* (understood);—Pred., *give*;—Obj., *what (the things which)*;—Obj. mod. by cl., *you can spare (which)*;—Subj., *you*;—Pred., *can spare*;—Obj., *which*.—*To be true*, a, ph. mod. (*which*),

LESSON C.

Literary Selection for Explanation and Study.*BENEDICTION.*

The Benediction of the Blessed Sacrament is one of the simplest rites of the Church. The priests enter and kneel down ; one of them unlocks the Tabernacle, takes out the Blessed Sacrament, inserts it upright in a Monstrance of
5 precious metal, and sets it in a conspicuous place above the altar, in the midst of lights, for all to see. The people then begin to sing ; meanwhile the Priest offers incense to the King of Heaven, before Whom he is kneeling. Then he takes the Monstrance in his hands, and turning to the
10 people blesses them with the Most Holy, in the form of a cross, while the bell is sounded by one of the attendants to call attention to the ceremony. It is our Lord's solemn benediction of His people, as when He lifted up His hands over the children, or when He blessed His chosen ones
15 when he ascended up from Mount Olivet. As sons might come before a parent before going to bed at night, so, once or twice a week, the great Catholic family comes before the eternal Father, after the bustle or toil of the day, and He smiles upon them, and sheds upon them the light of His
20 countenance. It is a full accomplishment of what the Priest invoked upon the Israelites, "The Lord bless thee and keep thee ; the Lord show His face to thee, and have mercy on thee ; the Lord turn His countenance to thee and give thee peace." Can there be a more touching rite, even
25 in the judgment of those who do not believe in it? How many a man, not a Catholic, is moved on seeing it, to say, "Oh, that I did but believe it!" when he sees the Priest take up the Fount of Mercy, and the people bent low in adoration!

30 It is one of the most beautiful, natural, and soothing actions of the Church.—*Newman* (1801- —).

Oral Statement—Sketch.....

Literary Analysis.

1. PERSONAGES.

Who are the persons that take part in Benediction?—*The Priest or Bishop and the attendants.*

TIME AND PLACE.

When and where does Benediction take place?
—*In churches and chapels, and generally in the afternoon or evening.*

2. WORDS AND ACTIONS.

1. What is the first part of the ceremony?—*The entrance of the clergy and attendants, and the exposition of the Blessed Sacrament.*

2. What is the next part of the ceremony?—*The choir sings suitable hymns, and the Priest, kneeling, offers incense to the King of Heaven.*

3. What is the third part of the ceremony?—*The Priest takes the Monstrance in his hands, and turning towards the people, blesses them with the Most Holy, in the form of a cross, while the bell is sounded by one of the attendants to call the attention of the people, who bow down in adoration to receive the blessing of Jesus Christ, as when He lifted up His hands over the children, or when He blessed His chosen ones on Mount Olivet.*

4. What comparison is made, commencing at the 15th line?—*The action of sons going to a parent before retiring at night, so the great Catholic family appears before the eternal Father, Who smiles upon them and sheds upon them the light of His countenance.*

3. RESULT.

What is the object of this ceremony?—*That the faithful may adore the Real Presence, and receive the blessing of Jesus Christ Himself.*

MORAL.

What practical lesson may be drawn from this?
—*To love our Lord in the Blessed Sacrament, and to assist at Benediction often and with all possible devotion.*

Questions and Suggestions.

1. What is *Benediction*?—*I n the sense in which it is used here, it means a solemn rite by which the blessing of Jesus Christ is given through the Blessed Sacrament exposed in a Monstrance, which is taken in a priest's hands and moved over the heads of the people in the form of a cross.*

Literary Analysis.

2. What is the Blessed Sacrament?
 3. What is a *rite*?—*The meaning here is a religious ceremony of the Church. (Give other meanings.)*
 4. What is meant by *Church* as used here?—*The congregation of the faithful.....*
 5. What is meant by a *priest*?—*An ecclesiastic next in rank to a bishop.*
 6. What power have priests?.....
 7. What is the *Tabernacle*?—*A case or shrine on an altar, in which the Blessed Sacrament is kept.*
 8. What other name is used for *Monstrance*?—*Ostensorium.*
 9. Of what is a *Monstrance* made?—*Of gold or silver, or at least it must be plated with silver or gold. The frame of the lunella must be solid gold.*
 10. Use an equivalent for *conspicuous*.—*Prominent.*
 11. What is *incense*?—*It here means a mixture of fragrant gums burned in religious rites, and offered in honor of the Blessed Sacrament—"the King of Heaven."*
 12. What is meant by the *Most Holy* (10th l.)?—*The Blessed Sacrament.*
 13. Use an equivalent for *benediction* in the 13th line.—*Blissing.*
 14. Where is *Mount Olivet*?—*In Palestine. (Point it out on the map.)*
 15. What is meant by "the great Catholic family"?—*The whole Catholic Church.*
 16. What is the meaning of (1) *bustle*, (2) *toil* as used in the 18th line?—*(1) Hurried activity, (2) labor oppressive to body and mind.*
 17. Is Jesus Christ seen when the Blessed Sacrament is exposed in the *Monstrance*?—*He is seen by the eye of faith through the sacramental veil of bread.*
 18. Who is the *Priest* referred to in the 21st line?—*The High Priest in the Old Law.*
 19. From what is the quotation commencing on the 21st line taken?—*From the Old Testament.*
 20. What is brought out after the quotation to the end of the paragraph?—*The effect the ceremony of benediction has on the assistants—even on non-Catholics of good intentions.*
-
21. Make a list of the verbs in the first two sentences.—*Is, enter, kneel, unlocks, takes, inserts, sets, see. (Give the class, voice, mood, etc.... of each.)*
 22. Conjugate *sing* in the 3rd pers. s. of the tenses of the Indicative.—*He sings, he sang or sung, he has sung, he had sung, he will sing, he will have sung.*
 23. Parse *Lord's* (12th l.).—*Prop. n., 3rd p., s. n., m. g., poss. c.*
 24. Why do the pronouns commence with capitals in the sentence commencing on the 12th line, and in many other parts of the piece?—*Because they refer to God.*
 - 25.*Is there a fault against harmony in the 16th line?—*Yes:.... before—before....*
 26. How could this be avoided?—*By substituting into the presence of for the first before.*
 - 27.*Is there a figure in the 17th line?—*Yes: Catholic family. (Metonymy.)*

Literary Analysis.

28. Point out (1) an *interrogative sentence*, (2) an *imperative sentence*, from the quotation to the end.—(1) "*Can there be....*" (2) "*Oh, that I....in adoration!*"
29. Analyze and parse: *It is one of the most beautiful, natural, and soothing actions of the Church.*—Sp. decl. sent.;—Subj., *it*;—pred., *is*;—att., *one* (pro. a. used for action);—*beautiful, natural, soothing* are adts. of actions;—*Of the Church*, a. ph. relating to actions.

Phraseology and Composition.

- I.—Commence the given sentence by each of the principal expressions it contains.

We are weak in ourselves; but powerful in Christ.

1. Weak are we in ourselves; but powerful in Christ.
2. In ourselves, we are weak; but, in Christ, powerful.
3. Powerful, are we in Christ; but weak in ourselves.
4. In Christ, we are powerful; but in ourselves, weak.

- II.—Substitute, for the verb, the verb *be* and an *adjective*.

.....suffices.	<i>That is sufficient for me.</i>
.....differs.	<i>My impression is different from yours.</i>
.....succeeded.	<i>You have been successful in your attempt.</i>
.....migrate.	<i>These birds are migratory.</i>
.....conduces.	<i>Exercise is conducive to health.</i>
.....attends.	<i>He is attentive to my instructions.</i>
.....prevail.	<i>Bilious diseases are prevalent in the hot season.</i>
.....applies.	<i>This statement is applicable only to certain districts.</i>

- III.—Contrast the *just man* and the *sinner* by changing the italicized words into their opposites.

THE JUST MAN.

The *just man* is the *friend* of God. He passes his days in *joy*. His *holy* works are *blessed* by Heaven. Even in the midst of *adversity* he is *happy*. He sees, with *confidence*, the approach of death, and *Heaven* is his *recompense* for eternity.

THE SINNER.

The *sinner* is the *enemy* of God. He passes his days in *sorrow*. His *evil* works are *curst* by Heaven. Even in the midst of *prosperity* he is *miserable*. He sees, with *despair*, the approach of death, and *hell* is his *punishment* for eternity.

Exercise on Homophonous Words.

IV.—1. I.	2. Indict.	3. Invade.	4. Jury.
Eye.	Indite.	Inveighed.	Jewry.
In.	Idol.	Jam.	Just. ¹
Inn.	Idyl.	Jamb.	Joust. ¹

Where the dash occurs, insert a suitable word taken from the above list.

1. It was not *I* that struck Humphrey in the *eye*.
That mean drunkard spends his time *in* the *inn* at the corner.
2. The jury will *indict* him for theft.
I will *indite* an essay to-day.
The poet makes an *idol* of his last *idyl*.
3. He was *inveighed* against for proposing to *invade* a friendly country.
You should not throw *jam* on the *jamb* of the door.
4. The *jury* have agreed in their verdict.
As you are a Jew, you must have friends in the *Jewry*.
Just come to see the *joust* on the Plains of Abraham.

V.—Write a description of the ceremony of BENEDICTION in your Parish Church.

Questions on the Grammatical Text.

XCVI.

374. What is the simple form of conjugation?—375. In what other way may the present and the past tense of the indicative and subjunctive mood be expressed?



1. Not strictly homophonous.

LESSON CI.—Solemn Style.

376. The **Solemn Style** is so called because it is used in the Holy Scripture, in prayers, and in discourses solemnly formal.

377. The chief peculiarities of the solemn style are :—

1. The pronoun *thou* is the only pronoun used in the second person singular; as, "*Thou art Peter, and upon this rock I will build my Church.*"

2. The pronoun *ye* is frequently used as the nominative plural of the second person; as, "*Watch ye, and pray.*"

3. The third person singular of the indicative present ends in *eth*; as, "*He that honoreth his mother, is as one that layeth up a treasure.*"—ECCL.

4. The auxiliaries *hath* and *doth* are used instead of *has* and *does*; as, "*The Lord hath sent his angel before them.*"—"My soul *doth* magnify the Lord."—ST. LUKE.

5. The termination *est* is usually made a distinct syllable; as, *thou workest; thou comest; thou camest.*

I. Verbs to be conjugated.—Give a synopsis of the second person singular of the verbs *see, believe*, in the solemn style.

IND. PRES.	PAST.	PERFECT.	PLUPERF.
Thou seest.	Thou sawest.	Thou hast seen.	Thou hadst seen.
Thou believest.	Thou believedst.	Thou h. believed.	Thou hdt. believed.

FUTURE.	FUT. PERF.	POT. PRES.	PAST.
Thou shalt see.	Thou shalt h. seen.	Thou mayst see.	Thou mightst see.
Thou s. believe.	Thou s. h. believed.	Thou m. believe.	Thou m. believe.

PERFECT.	PLUPERF.	SUB. PRES.	PAST.
Thou mayst h. seen.	Thou mightst h. seen.	If thou see.	If thou saw.
Thou m. h. believed.	Thou m. h. believed.	If t. believe.	If t. believed.

II. Omissions to be supplied.—Insert the indicative present of the verb, or the auxiliary required.

THE CENTURION.

And when he *had* entered into Capharnaum, there came to him a Centurion, beseeching him, and saying: "Lord, my servant *lieth* at home sick of the palsy, and *is* grievously tormented." And Jesus *saith* to him: "I *will* come and heal him." And the Centurion making answer, said: "Lord, I am not worthy that thou *shouldst* enter under my roof; but only say the word, and my servant *shall* be healed. For I also am a man subject to authority, having under me soldiers; and I say to this: Go, and he *goeth*; and to another, Come, and he *cometh*; and to my servant: Do this and he *doth* it." And Jesus hearing this, marveled: and said to them that followed Him: "Amen, I say to you, I *have* not found so great faith in Israel. . . ." And Jesus said to the Centurion: "Go, and as thou *hast* believed, *so be* it done to thee." And the servant was healed at the same hour.

—MATT. VIII. 5-13.

III. Change to the familiar style.—*Could you* not write without blotting *your* copy?—You deceive yourself when you listen only to your self-love.—Can you forget the benefits you have received?—If you judge without reflection you will often be lead into error.

Oral Conjugation.—*Lie* (*deceive*), in the third person plural.—They *lie* they *lied*; they *have* *lied*; they *had* *lied*; they *will* *lie*. . . .

Analysis and Parsing.—Truth, crushed to earth, shall rise again.—A word rashly spoken, often carries great injury.—Sp. decl. sent.;—Subj., *truth*;—Pred., *shall rise*;—Subj. mod. by a. ph., *crushed to earth*.

LESSON CII.—Exercises on Verbs.

Oral Exercise.—Find the contrary of the verb.

Win, <i>Loose.</i>	Ascend, <i>Descend.</i>	Deny, <i>Permit.</i>	Weaken, <i>Strengthen.</i>
Open, <i>Close.</i>	Freeze, <i>Thaw.</i>	Do, <i>Undo.</i>	Restore, <i>Retain.</i>
Bless, <i>Curse.</i>	Esteem, <i>Despise.</i>	Widen, <i>Straiten.</i>	Grant, <i>Refuse.</i>
Omit, <i>Insert.</i>	Rest, <i>Labor.</i>	Blame, <i>Praise.</i>	Raise, <i>Depress.</i>

I. Verbs to be conjugated.—Give a synopsis of the third person singular, solemn style, of the verbs *fall*, *say*.

IND. PRES.	PAST.	PERF.	PLUPERF.
He falleth or doth fall.	He fell.	He hath fallen.	He had fallen.
He saith or doth say.	He said.	He hath said.	He had said.
FUTURE.	FUT. PERF.	POT. PRES.	PAST.
He will fall.	He will have fallen.	He may fall.	He might fall.
He will say.	He will have said.	He may say.	He might say.
PERF.	PLUPERF.	PRES.	PAST.
He may have fallen.	He might have fallen.	If he fall.	If he fell.
He may have said.	He might have said.	If he say.	If he said.

II. Sentences to be completed.—Supply the present or the indicative future required.

THE DANGERS OF SATIRICAL WIT.

1. Trust me, this unwary pleasantry of thine *will* sooner or later bring thee into scrapes and difficulties, which no after wit can extricate thee out of. In these sallies, too oft I see, it *happens*, that the person laughed at, *considers* himself in the light of a person injured, with all the rights of such a situation belonging to him; and when thou *viewest* him in that light too, and *reckon'st* upon his friends, his family, his kindred, and allies, and *musterest* up with them the many recruits which *will list* under him from a sense of common danger; 'tis no extravagant arithmetic to say, that for every ten jokes, thou hast got a hundred enemies; and, till thou hast gone on, and raised a swarm of wasps about thine ears, and art half stung to death by them, thou wilt never be convinced it is so.

2. I cannot suspect it in the man whom I *esteem*, that there is the least *or* from spleen or malevolence of intent in these sallies. I *believe* *now* them to be truly honest and sportive; but consider, that *fools* cannot distinguish this, and that knaves *will not*; and thou *knowest* not what it is, to provoke the one, or to make merry with the other; whenever they *associate* for mutual defence, depend upon it they *will carry* on the war in such a manner against thee, my dear friend, as to make thee heartily sick of it, and of thy life too. Revenge from some baneful corner *shall level* a tale of dishonor at thee, which no innocence of heart or integrity of conduct *shall set* right.

—L. STERNE (1713-1768).

III. Change to the Solemn Style.—Every one that *asketh*, *receiveth*; and he that *seeketh*, *findeth*; and to him that *knocketh*, it shall be opened.—He *hath given* his angels charge over thee, and in their hands shall they bear thee up, lest perhaps *thou dash thy* foot against a stone.—There shall be joy in Heaven upon one sinner that *doth* penance, more than upon ninety-nine just who need no penance.

Oral Conjugation.—*Lie in bed*, in the third person singular.—He lies in bed. He lay in bed. He has lain.....He had lain.....He will lie.....If he lie.....If he lay.....

Analysis and Parsing.—Solomon, the son of David, built the temple of Jerusalem.—Josephus, the Jewish historian, relates the destruction of the temple.—Sp. decl. sent.;—Subj. *Solomon*;—Pred., *built*;—Obj., *temple*.—Subj. mod. by ex. ph. *the son of David*;—Obj., mod. by a. ph. *of Jerusalem*.

LESSON CIII.—Progressive Form.

378. The **Progressive Form** of a verb consists in the combination of its *imperfect participle* with the variations of the auxiliary verb *be*; as, *I am writing*; *I was writing*; *I have been writing*, &c.

379. Verbs that in the simple form imply *continuance*, do not admit of the progressive form; such are the verbs *fear*, *love*, *hope*, *respect*, &c.

I.—Verbs to be conjugated.—Conjugate the verbs *cut*, *stand*, *think*, in the second person plural, progressive form.

IND. PRES.	PAST.	PERFECT.	PLUPERF.
You are cutting.	Y. were cutting.	Y. h. b. cut'g.	Y. had b. cutting.
You are standing.	Y. were standing.	Y. h. b. std'g.	Y. h. b. standing.
You are thinking.	Y. were thinking.	Y. h. b. thk'g.	Y. h. b. thinking.

FUTURE.	FUT. PERF.	POT. PRES.	PAST.
Y. will be cutting.	Y. w. h. b. cutting.	Y. may b. cut'g.	Y. mt. b. cut'g.
Y. w. be standing.	Y. w. h. b. stand'g.	Y. may b. std'g.	Y. mt. b. std'g.
Y. w. be thinking.	Y. w. h. b. think'g.	Y. may b. thk'g.	Y. mt. b. thk'g.

PERFECT.	PLUPERF.	SUB. PRES.	PAST.
Y. m. h. b. cutting.	Y. mt. h. b. cutting.	If y. be cut'g.	If y. w. cut'g.
Y. m. h. b. stand'g.	Y. mt. h. b. stand'g.	If y. be std'g.	If y. w. std'g.
Y. m. h. b. think'g.	Y. mt. h. b. think'g.	If y. be thk'g.	If y. w. thk'g.

II. Omissions to be supplied.—Insert the verb, and put it in the imperative mood or the indicative future.

THE EMPLOYMENT OF TIME.

1. You will find a constant employment of your time conducive to health and happiness, and not only a sure guard against the encroachments of vice, but the best recipe for contentment. *Seek* employment: languor and ennui *shall* be unknown; *avoid* idleness; banish sloth; vigor and cheerfulness *will* be your enlivening companions; admit not guilt to your hearts: and terror *shall* not interrupt your slumbers. *Follow* the footsteps of virtue; *walk* steadily in her paths; she *will* conduct you through pleasant and flowery paths to the temple of peace: she *will* guard you from the wily snares of vice; and *heal* the wounds of sorrow and disappointment which time may inflict.

2. By being constantly and usefully employed, the destroyer of mortal happiness *will* have but few opportunities of making his attacks: and by regularly filling up your precious moments, you *will* be less exposed to dangers. *Venture* not, then, to waste an hour, lest the next should not be yours to squander. *Hazard* not a single day in guilty or improper pursuits, lest the day which follows should be ordained to bring you an awful summons to the tomb—a summons to which youth and age are equally liable.—BONHOTE.

III. Change the present tense to the perfect.—Day after day this good scholar *has renewed* his resolution to fulfil his duties faithfully. He just now *recalled* to mind all the advice that his parents *have repeated* to him during the year; and he *has promised* to follow it punctually. I *send* his parents a testimonial of the progress he *has made*, as a proof that he *strives* to repay them for the sacrifices they *subject* themselves to for his welfare.

Oral Conjugation.—The first person singular of *raise* and *rise*.—I raise, I rise, I raised, I rose. I have raised, I have risen.....If I raise, if I rise. If I raised, if I rose.

Analysis and Parsing.—He who does a good turn should forget it.—He who receives a service, should remember it.—Cx. decl. sent.;—Subj., he;—Pred., *should forget*;—Obj., *it*.—Subj. mod. by a. cl., *who does a good turn*.

LESSON CIV.—Exercises on Verbs.

Oral Exercise.—Give a synonym of the verb.

Avoid,	Shun,	Appoint,	Assign,	Teach,	Instruct.
Forbid,	Prohibit,	Shorten,	Abridge,	Interpose,	Intermeddle.
Abhor,	Detest.	Traffic,	Exchange.	Surround,	Environ.

I. Verbs to be conjugated.—Give a synopsis of the verbs *draw*, *play*, in the progressive form, third person singular.

IND. PRES.	PAST.	PERFECT.	PLUPERF.
He is drawing.	He was drawing.	He has b. drawing.	He h. b. draw'g.
He is praying.	He was praying.	He has b. praying.	He h. b. pray'g.
FUTURE.	FUT. PERF.	POT. PRES.	PAST.
He s. be draw'g.	He s. h. b. draw'g.	He m. be draw'g.	He s. be draw'g.
He s. be pray'g.	He s. h. b. pray'g.	He m. be pray'g.	He s. be pray'g.
PERFECT.	PLUPERF.	SUB. PRES.	PAST.
He m. h. b. draw'g.	He mt. h. b. draw'g.	If he be draw'g.	If he w. dg.
He m. h. b. pray'g.	He mt. h. b. pray'g.	If he be pray'g.	If he w. pg.

II. Omissions to be supplied.—Insert the present tense of the verb required.

THE RAMBLES OF A NATURALIST.

1. Refreshed and reinvigorated by healthful rest, the naturalist starts upon his feet, *gathers* up his store of curiosities, *buckles* on his knapsack, *shoulders* his trusty firelock, *says* a kind word to his faithful dog, and *recommences* his pursuit of zoological knowledge. Now the morning is spent, and a squirrel or a trout *affords* him repast. Should the day be warm, he *reposes* for a time under the shade of some tree.

2. The woodland choristers again *burst* forth into song, and he starts anew to wander wherever his fancy *may direct* him, or the object of his search *may lead* him in pursuit. When evening *approaches*, and the birds are seen betaking themselves to the retreats, he *looks* for some place of safety, *erects* his shed of green boughs, *kindles* his fire, prepares his meal, and as the widgeon or blue-winged teal, or perhaps the breast of a turkey or a steak of venison, *sends* its delicious perfume abroad, he *enters* into his parchment-bound journal the remarkable incidents and facts that have occurred in the course of the day.

3. Darkness has now drawn her sable curtain over the scene; his repast is finished, and kneeling on the earth, he *raises* his soul to Heaven, grateful for the protection that has been granted to him, and the sense of the divine presence in this solitary place. Then wishing a cordial good-night to all his dear friends at home, the American woodsman *wraps* himself up in his blanket, and closing his eyes, soon *falls* into the comfortable sleep which never *fails* him on such occasions.—AUDUBON (1780-1851).

III. Replace the present by the past tense.—The child *was studying* with great attention.—They *were striving* to merit the esteem of their teacher.—The bricks the laborers *employed*, *were* of an inferior quality.—If I *were* rich, I *would* contribute largely to the charity.—He *might not be* in a position to answer your letter.—He *could not write* on account of an injured hand.

Oral Conjugation.—The third person singular of *lay the cloth*.—He *lays* the cloth. He *laid* the cloth. He *has laid* the cloth. He *had laid*.....

Analysis and Parsing.—How trustworthy is the man who never told a lie.—How great is the reward of the martyrs who preferred death to apostacy.—Cx. ex. sent.;—Subj., *man*;—Pred., *is*;—Att., *trustworthy*.—Subj. mod. by a. cl., *who never told a lie*;—How, adv.;—*never*, adv.

LESSON CV.

Literary Selection for Explanation and Study.

SUNDAY HYMN AT SEA.

Guide thou our ship, Almighty Power !
 Dread Lord of sea and land !
 And make us feel, at every hour,
 The helm is in Thy hand ;
 5 For they alone, by land or sea,
 Are guided well, who trust to Thee !

The abyss may yearn beneath our path,
 The angry waves may rise,
 10 The winds rush headlong in their wrath,
 Out of their lowering skies,
 But well we know they all obey
 The Lord, the Guardian of our way.

When darkness covers all the deep,
 And every star is set,
 15 Serenely we may sink to sleep,
 For thou art wakeful yet.
 How thankful, Lord ! we ought to be !
 Teach us how thankful—here at sea !
 —T. D. McGee (1828-1863).

Oral Statement—Sketch.....

Literary Analysis.

1. PERSONAGES. Who are the personages represented in this hymn ?
 —God, and the passengers on board of a ship.

TIME AND PLACE. When and where is this hymn supposed to be sung ?—On Sunday at sea.

Literary Analysis.

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|-----------------------|---|
| 2. WORDS AND ACTIONS. | { 1. What do the passengers say in the first stanza?— <i>They ask the Lord to guide their ship, and say that they only are safe who trust in Him.</i>
2. What do they say in the second stanza?— <i>The sea may be very stormy, the winds may be very high, the sky may be lowering, but the passengers well know all this is directed by God, "the Guardian of our way."</i>
3. What more do they say in the third stanza?— <i>During the night they may rest at ease, because God is watching them.</i> |
| 3. RESULT. | { What result do the passengers reach after their reflections on the goodness of God at sea?
— <i>That they owe God sincere thanks :
 "How thankful, Lord! we ought to be!
 Teach us how thankful—here at sea!"</i> |
| MORAL. | { What lesson may be learned from these verses?
— <i>To have great confidence in God, and to trust to him as "the Guardian of our way," whether on sea or on land.</i> |

Questions and Suggestions.

1. Why do the passengers call upon God?—*Because he has power over the elements.*
2. Express the third and fourth lines in plainer language.—*Make us feel that we are safe.*
3. Why is *Thee* used in the 6th line instead of *you*?—*The singular pronoun is preferred in addressing God.*
4. What is a *helm*?—*The instrument by which a ship is steered, consisting of a rudder, a tiller, and, in large vessels, a wheel.*
5. Express the 7th line differently.—*The sea may long to swallow us.*
- 6.* What figure is contained in the 7th line?—*Metonymy. (Explain.)*
- 7.* Point out a figure in the 8th line.—*Angry waves. (Metaphor.)*
- 8.* " " " 9th " —*Wrath. (Metaphor.)*
9. Use an equivalent for *lowering*.—*Darkening.*
10. Epitomize the last two lines of the second stanza.—*The elements obey God.*
11. Give the root of *darkness*.—*Dark.*
12. What is meant by *deep*, 13th line?—*Ocean.*
13. What is meant by "every star is set"?—*When it is so cloudy at night that no stars are seen.*
14. Change the phraseology of the 15th line.—*Calmly we may fall asleep.*
15. What is the root of *wakeful*?—*Wake.*
16. Supply the ellipsis in the last verse.—*Teach us how thankful we ought to be here at sea.*

Questions and Suggestions.

17. Conjugate *feel* in the Potential Mood, 3rd person singular.—*He may feel, he might feel, he may have felt, he might have felt.*
18. Parse (1) *Thy* (4th l.), (2) *Thee* (6th l.), (3) *their* (10th l.)—(1) *Pers. pro., 2nd p., s. n., m. g., poss. c.*—(2) *Pers. pro., 2nd p., s. n., m. g., obj. c. (gov. by prep. to).*—(3) *Pers. pro., 3rd p., pl. n., n. g., poss. c.*
19. Divide *headlong* into two simple words.—*Head, long.*
20. Analyze and parse: *The abyss may yearn beneath our path.*—*Sp. decl. sent.;—Subj., abyss;—pred., may yearn;—subj. lim. by the;—pred. mod. by sp. ph. beneath our path, the principal word of which is path mod. by a. adt. our;—may yearn, reg. int. v., pot. m., pres. t., 3rd p., s. n.;—beneath, prep.;—our, pers. p., 2nd p., pl. n., m. g., poss. c.;—path, c. n.... (gov. by prep. beneath).*

Exercise.—Paraphrase *A Hymn at Sea.*

Phraseology and Composition.

I.—Change the first clause in each of the following sentences into a clause implying condition.

- Do you wish others to be kind to you, show kindness yourself.
If you wish others to be kind to you, show kindness yourself.
 Do you want to ruin your farm, rent it.
If you want to ruin your farm, rent it.
 Do you desire to govern others wisely, learn to govern yourself.
If you desire to govern others wisely, learn to govern yourself.
 Have you done wrong, hasten to apologize.
If you have done wrong, hasten to apologize.

II.—Replace the adjective clause in each sentence by an adjective.

- | | |
|---------------------------------------|--|
| <i>which</i> intoxicate. | All <i>intoxicating</i> beverages should be avoided. |
| <i>who</i> tells lies. | A <i>lying</i> person is seldom believed. |
| <i>which</i> was ridiculous. | He assumed a <i>ridiculous</i> gravity. |
| <i>that</i> was incredible. | He advanced with <i>incredible</i> rapidity. |
| <i>which</i> were not protected. | The <i>unprotected</i> trees were killed by the frost. |

III.—Make five statements about *compliments*.

1. *Compliments*, to be agreeable, should be dictated by sincerity and good feeling.
2. *Compliments* should be paid at suitable times.
3. Affectation in *compliments* should be avoided.
4. *Compliments* should be acknowledged with modesty.
5. People should not be overwhelmed with *compliments*.

Exercise on Homophonous Words.

IV.—1. Key.	2. Knit.	3. Lax.	4. Lane.
Quay.	Nit.	Lacks.	Lain.
Kiln.	Lac.	Lade.	Laps.
Kiln.	Lack.	Laid.	Lapse.

Where the dash occurs, insert a suitable word taken from the above list.

1. I must have lost the *key* of the door when I was on the *quay*.
Don't *kill* the boy for throwing the dog into the *kiln*.
2. The girl has commenced to *knit* a pair of stockings for her father.
A *nit* is the egg of an insect.
Varnish is made of *lac*.
They *lack* wisdom, who waste their time.
3. He that *lacks* good principle, will be *lax* in his morals.
Henry *laid* his coat on a chair, and went to *lade* the cart for his father.
4. He has *lain* the whole night in the *lane*.
In steam-boilers, one sheet of iron *laps* over the other.
One who is busy does not notice the *lapse* of time.

V.—Write a composition about SHIPS.

Questions on the Grammatical Text.

CI.

376. Why is the Solemn Style so called?—377. What pronoun is the only one used in the second person singular?—For what is *ye* used?—How does the third person singular of the indicative present end?—What are used instead of *has* and *does*?—How is the termination *est* sounded?

CHII.

378. In what does the Progressive form of a verb consist?—379. What verbs do not admit of the progressive form?



LESSON CVI.—Negative Form.

380. A verb is conjugated **negatively** by placing the adverb *not* after it, or after the first auxiliary; as, "*I have not a cent.*"—" *I was not idle.*"—" *He has not written.*"

381. The infinitive mood and the participles take the negative adverb before them; as, *not to have*; *not to have written*; *not having written*.

I. Verbs to be conjugated.—Conjugate negatively, *sing*, in the first person singular **emphatic**, *break*, in the second person plural **simple**, and *hide* in the third person singular, **progressive**.

IND. PRES.	PAST.	PERFECT.	PLUPERF.
I do not sing.	I did not sing.	I have not sung.	I had not sung.
You break not.	You broke not.	You h. n. broken.	You h.n.broken.
He is not hiding.	He was not hiding.	He h. n. b. hid'g.	He hd. n. b. hdg.
FUTURE.	FUT. PERF.	POT. PRES.	PAST.
I shall n. sing.	I s. n. have sung.	I cannot sing.	I could not sing.
You will n. break.	You w. n. h. bkn.	You ct. break.	You cld. n. break.
He w. n. b. hiding.	He s. n. h. b. hdg.	He m. n. b. hdg.	He shd. n. be hg.
PERF.	PLUPERF.	SUB. PRES.	PAST.
I cannot h. sung.	I cld. n. h. sung.	If I do n. sing.	If I did n. sing.
You ct. h. broken.	You cld. n. h. bkn.	If y. break nt.	If y. broke not.
He m. n. h. b. hdg.	He shd. n. h. b. hdg.	If h. b. n. hdg.	If he w. n. hdg.

II. Sentences to be completed.—Supply the verb in the potential present or past.

- Never leave that till to-morrow which you *can do to-day*.
If you *would have* your business done, go; if not, send.
A little neglect *may breed* great mischief.
When you have bought one fine thing, you *must buy* two more, that your appearance *may be* all of a piece
He that by the plough *would thrive*,
Himself *must* either hold or drive.—FRANKLIN.
- This above all: to thine own self be true,
And it *must follow*, as the night the day,
Thou *canst* not then be false to any man.—SHAKESPEARE.
Errors like straws upon the surface flow;
He who *would search* for pearls, *must dive* below.—DRYDEN.
A man *should* always consider how much he has more than he wants; and secondly, how much more unhappy he *might be* than he really is.—ADDISON.

III. Change to the negative.—He who is not faithful in small things, will not be faithful in those which are greater.—The soldier who is not a strict observer of discipline, is not feared by the enemy.—Not to remain calm under slight provocation, is not a proof of self-control.—Those who do not persevere to the end, shall not be crowned.—Knowledge will not bring respect, if it is not sustained by virtue.—Not having fulfilled his duty, his conscience was not at rest.—Rewards should not be given to those who have not merited them.

Oral Conjugation.—*Ride, rid*, in the first person plural.—We ride; we rid. We rode; we rid. We have ridden or rode; we have rid.....

Anal. and Parsing.—Avoid rudeness of manners, which must hurt the feelings of others.—Cherish true patriotism, which has its roots in benevolence.—Cx. imp. sent.—Subj., *you* (understood);—Pred., *avoid*;—Obj., *rudeness*.—Obj. mod. by a. ph., *of manners*, and a. cl., *which must hurt the feelings of others*.—In benevolence, adv. ph. mod. *has*.

LESSON CVII.—Interrogative Form.

382. A verb is conjugated **interrogatively** by placing the subject immediately after the verb or after the first auxiliary; as, "*Has he the right to do it?*"—"Has he written?"

383. The tenses of the indicative and the potential mood are the only ones that admit the interrogative form.

384. The subjunctive mood or a conditional circumstance takes this form when used without the conjunction; as, "*Were I rich, I would contribute largely to every act of charity.*"—"That is, "*If I were rich, I would contribute largely to every act of charity.*"—"Had he been there, this incident would not have occurred."—"Should he write, you must answer his letter."

I. Verbs to be conjugated.—Conjugate **interrogatively**, *arrive*, in the third person plural, *move*, in the first person plural **progressive**, and *freeze*, in the third person singular.

IND. PRES.	Do they arrive?	Are we moving?	Does it freeze?
PAST.	Did they arrive?	Were we moving?	Did it freeze?
PERFECT.	Have they arrived?	Have we b. moving?	Has it frozen?
PLUPERF.	Had they arrived?	Had we b. moving?	Had it frozen?
FUTURE.	Will they arrive?	Will we be moving?	Shall it freeze?
FUT. PERF.	Will t. h. arrived?	Will we h. b. moving?	Shall it h. frzn?
POT. PRES.	Can they arrive?	Can we be moving?	Can it freeze?
PAST.	Could they arrive?	Could we be moving?	Could it freeze?
PERFECT.	Can t. h. arrived?	Can we h. b. moving?	Can it h. frozen?
PLUPERF.	Could t. h. arrived?	Cld. we h. b. moving?	Cld. it h. frozen?

II. Omissions to be supplied.—Supply the verb required in the indicative past.

A DOG'S MEMORY.

We know not the heart-memory which these animals possess, the long-retaining, tender recollection, all bound up with their love. A dog was bereaved of his master and afterwards *became* old and blind, passing the dark evening of his existence sadly in the same corner, which he hardly ever *quitted*. One day *came* a step like that of his lost master, and he suddenly *left* his place. The man who had just entered, *wore* ribbed stockings; the old dog had lost his scent, and *referred* at once to the stockings that he *remembered* rubbing his face against. Believing that his master had returned after those weary years of absence, he *gave* way to the most extravagant delight. The man *spoke*, the momentary illusion was dispelled, the dog *went* sadly back to his place, *lay* wearily down, and died.—P. G. HAMERTON (1834—).

III. Put the verb in Italics in the interrogative form.—*Is* your friend discreet?—*Do* you *excuse* yourself under vain pretences?—*Dost* thou *promise* what thou canst not perform?—*Will* he *apply* himself better in future?—*Should* he *attend* the meeting?—*Have* they *written* their exercise?—*Can* it *freeze* at this season of the year?—*Is* he *going* to the country?—*Is* porcelain *made* of kaolin?—*Were* they *present*?—*May* he *attend* the demonstration?—*Did* he not *forgive* thee?

Oral Conjugation.—*The river flows. The bird flies.*—The river flowed; the bird flew. The river has flowed; the bird has flown.....

Analysis and Parsing.—War is a tremendous evil, to which many have unhappily resorted.—Virtue is the germ from which all growth of nobleness proceeds.—Cx. decl. sent.:—Subj., *war*;—Pred., *is*;—Att., *evil*.—Att. mod. by a. adts., *a* and *tremendous*, and by a. cl., *to which many have unhappily resorted*.

LESSON CVIII.—Negative and Interrogative Form.

385. A verb is conjugated **interrogatively** and **negatively** in the indicative and potential moods, by placing the subject and the adverb *not* after the verb or after the first auxiliary; as, "*Has he not the right to do it?*"—" *Were you not idle?*"—" *Has he not written?*"—" *Has he not been writing?*"

386. In familiar questions and negations the auxiliary form of the present and past indicative is preferred to the simple form; as, "*Does he write?*"—" *Is he writing?*"—" *He does not write.*" are used instead of "*Writes he?*"—" *He writes not.*"

I. Verbs to be conjugated.—Conjugate, interrogatively and negatively, *call*, in the first person singular, *come*, in the third person singular, and *praise*, in the first person plural **progressive form**.

PRES.	Do I not call?	Does he not come?	Are we not praising?
PAST.	Did I not call?	Did he not come?	Were we not praising?
PERF.	Have I not called?	Has he not come?	Have we n. b. praising?
PLUP.	Had I not called?	Had he not come?	Had we n. b. praising?
FUT.	Shall I not call?	Will he not come?	Will we n. be praising?
FUT. P.	Shall I n. h. called?	Will he n. h. come?	Will we n. h. b. pra'g?
PRES.	Can I not call?	May he not come?	Must we n. be praising?
PAST.	Could I not call?	Might he n. come?	Shd. we n. be praising?
PERF.	Can I n. h. called?	May he n. h. come?	Must we n. h. b. pra'g?
PLUP.	Cld. I n. h. called?	Mt. he n. h. come?	Shd. we n. h. b. pra'g?

II. Omissions to be supplied.—Insert the preterit required.

THEORY AND PRACTICE.

1. It happened at Athens, during a public representation of some play exhibited in honor of the Commonwealth, that an old gentleman *came* too late for a place suitable to his age and quality. Many of the young gentlemen who *observed* the difficulty and confusion he was in, *made* signs to him that they would accommodate him if he came where they *sat*. The good man *bustled* through the crowd accordingly; but when he came to the seats to which he was invited, the jest *was* to sit close, and expose him, as he *stood* out of countenance, to the whole audience. The frolic *went* round all the Athenian benches.

2. But on those occasions there *were* also particular places assigned for foreigners. When the good man *shrunk* towards the boxes appointed for the Lacedemonians, that honest people, more virtuous than polite, *rose* up all to a man, and with the greatest respect *received* him among them. The Athenians being suddenly touched with a sense of the Spartan virtue, and their own degeneracy, *gave* a thunder of applause; and the old man *cried* out: "The Athenians understand what is good, but the Lacedemonians practice it."—STEELE (1672-1729).

III. Change to the negative form.—The laborer who *does not* work, *does not* earn his wages justly.—The man who *does not* reflect, *is not* prudent in his words.—We *do not* do with pleasure, what we *are not* accustomed to do well.—The man who *is not* prudent, *will not* listen freely to advice.—*Not* to remit a wrong *does not* leave the offender in debt.

Oral Conjugation.—*Flee from the enemy*, in the third person plural interrogative.—Do they flee from the enemy? Did they flee.....? Have they fled.....? Had they fled.....?

Analysis and Parsing.—Does the laborer who *does not* work, *earn* his wages justly?—Is the man who *does not* reflect prudent in his words?—Cx. int. sent.—Subj. mod. by a. cl., *who does not work*.

LESSON CIX.—Exercises on Verbs.

NOTE.—When the interrogative form is used, not to ask a question, but to give the sentence more strength and energy, the negative is used, if the meaning is affirmative; and omitted, if the meaning is negative; as, "*God is good.*" "*Is God not good?*"—"God cannot abandon us." "*Can God abandon us?*"

I.—Verbs to be conjugated.—Conjugate, negatively and interrogatively, *work*, in the second person singular and plural, and *rain*, in the third person singular **progressive**.

PRES. Dost thou not work? Do you not work? Is it not raining?
PAST. Didst thou not work? Did you not work? Was it not raining?
PERF. Hast th. not worked? Have you not wkd? Has it not been rg?
PLUP. Hadst th. not wkd? Had you not wkd? Had it not been rg?
FUT. Shalt thou not work? Will you not work? Will it not be rg?
FUT. P. Shalt t. not h. wkd? Will y. not h. wkd? Will it not h. b. rg?
PRES. Must thou not work? Can you not work? May it not be rg?
PAST. Shouldst t. not work? Could y. not work? Might it not be rg?
PERF. Must t. not h. wkd? Can y. not h. wkd? May it not h. b. rg?
PLUP. Shouldst t. not h. wkd? Cld. y. not h. wkd? Might it not h. b. rg?

II. Sentences to be completed.—In No. 1, supply the verb in the perfect tense, interrogative form; in No. 2, the auxiliary.

1. *Have you ever regretted having done your duty?*
Has he not run well who has outstripped his own errors?
Has not carelessness occasioned many a wearisome step?
Have you ever seen an idler that was not lonesome?
Has any man ever gained esteem by tattling and gossiping?
Has not the XIX. century distinguished itself by its discoveries?
2. *Can the saints of Heaven forget their brethren still on earth?*
Dost thou ever expect to attain perfection in thy work?
Will you not be happy when you grow old, if you diligently cultivate your mind and heart in youth?
Do nothing when under the influence of anger: would you put to sea in the midst of a tempest?
Could man, for whom all things revive, be the only being that would die to rise no more?

III. Change to the interrogative form.—Are not many things chiefly valued for their rarity?—Does piety admit of excessive sorrow?—Should you not rather follow the wise than lead the foolish?—Should not peace of mind be preferred to bodily safety?—Are not valleys generally more fertile than hills?—Do not disobedience and mischief deserve punishment?—Will not all misspent time be one day regretted?—Should one ever utter a falsehood even for a friend's sake?—Can we wrong others without injuring ourselves?—Does not perseverance finally overcome all obstacles?

Oral Conjugation.—*Rent my coat, rent a house*, in the 1st person singular.—I rent my coat; I rent a house.—I rent my coat; I rented a house.—I have rent.....; I have rented.....

Analysis and Parsing.—Have you ever seen an idler that was not lonesome?—Have you ever regretted an act of charity that you performed?—Cx. int. sent.;—Subj., *you*;—Pred., *have seen*;—Obj., *idler*.—Obj. mod. by a. att., *a*, and by a. cl., *that was not lonesome*.—Ever, adv.;—not, adv.

LESSON CX.

Literary Selection for Explanation and Study.

THE DISCOVERY OF CANADA.

The ancient town of St. Malo, thrust out like a buttress into the sea, strange and grim of aspect, breathing war from its wall and battlements of ragged stone,—a stronghold of privateers, the home of a race whose intractable and defiant independence neither time nor change has subdued,—has been for centuries a nursery of hardy mariners. Among the earliest and most eminent on its list stands the name of Jacques Cartier. St. Malo still preserves his portrait,—bold, keen features, bespeaking a spirit not apt to quail before the wrath of man or of the elements. In him Chabot found a fit agent of his design, if, indeed, its suggestion is not due to the Breton navigator.

Sailing from St. Malo on the twentieth of April, 1534, Cartier steered for Newfoundland, passed through the Straits of Belle Isle, crossed to the main, entered the Gulf [Bay] of Chaleurs, planted a cross at Gaspé, and, never doubting that he was on the highroad to Cathay, advanced up the St. Lawrence till he saw the shores of Anticosti. But autumnal storms were gathering. The voyagers took counsel together, turned their prows eastward, and bore away for France, carrying thither two young Indians as a sample of the natural products of the New World.

—Parkman (1823-).

Oral Statement—Sketch.....

Literary Analysis.

1. PERSONAGES.

Who are the personages treated of in this selection?—*Jacques Cartier, Chabot, the companions of Cartier on his first voyage to Canada.*

TIME AND PLACE.

Whence did Cartier set sail, and when did he reach Canada?—*He set sail from St. Malo in April, 1534, and reached the Gulf of St. Lawrence the following June.*

Literary Analysis.

2. WORDS AND ACTIONS.

1. What has St. Malo been for centuries?—*A nursery of hardy mariners among whom the earliest and most eminent stands the name of Jacques Cartier.*
2. What does the portrait of Jacques Cartier bespeak?—*"A spirit not apt to quail before the wrath of man or of the elements."*
3. What did Chabot find in Cartier?—*An able navigator who may even have suggested the expedition of discovery.*
4. Describe Cartier's course.—*He sailed from St. Malo, steering for Newfoundland, passed through the Strait of Belle Isle, and entered Chaleur Bay.*
5. What religious action did Cartier perform?—*He planted a cross at Gaspé.*
6. How far up the St. Lawrence did Cartier go?—*As far as Anticosti.*
7. What did the autumnal winds prompt Cartier to do?—*To return to France.*

3. RESULT.

What was the result of Cartier's adventure?—*The discovery of Canada.*

MORAL.

{ What moral lesson may be learned from this selection?—*That industry and perseverance overcome obstacles.*

Questions and Suggestions.

1. Where is St. Malo?—*A sea-port on the N. W. coast of France, in the Department of Ille et Vilaine. (Point it out on the map.)*
2. Use an equivalent for *thrust*.—*Stretching.*
3. What is a *buttress*?—*A projecting support.*
4. What figure does the first line contain?—*"St. Malo....like a buttress." (Simile.—Explain.)*
5. What is the meaning of *grim*?—*Of fear-inspiring aspect.*
6. Point out a figure in the second line.—*"Breathing war...ragged stone." (Metaphor.—Explain.)*
7. What is meant by a *stronghold*?—*A fortified place.*
8. What is a *privateer*?—*An armed private vessel which bears the commission of a nation to cruise during war against the commerce of its enemy.*
9. What is the meaning of *intractable*?—*Not easily governed.*
10. Use equivalents for *defiant*.—*Bold, insolent.*
11. Give synonyms for *subdue*.—*Conquer, overpower, overcome....*
12. What is meant by *nursery*?—*A place where anything is fostered and growth promoted. (Give more specific meanings.)*
13. Use equivalents for *eminent*.—*Conspicuous remarkable,*

Questions and Suggestions.

14. Who was *Jacques Cartier*?—*A native of St. Malo, the eminent navigator who discovered and explored Canada (1494-1555?).*
15. Are there any places in Canada called after Cartier?—*One of the counties of the Island of Montreal, and a river in the counties of Montmorency, Quebec, and Portneuf. (Point them out on the map.)*
16. With what figure does the third sentence begin?—*"St Malo [the city authorities of St. Malo] still....portrait."* (Metonymy.—Explain.)
17. What is the meaning of *keen* as used in the 9th line?—*Piercing, penetrating.*
18. Use an equivalent for *bespeaking*.—*Indicating.*
19. " " " *apt.*—*Likely.*
20. What is the meaning of *quail* as used here (10th l.)?—*To become cast down.*
21. What is meant by "the wrath of the elements"?—*Severe storms.*
22. Who was *Chabot*?—*Admiral of France (?-1543).*
23. Who was the "Breton navigator"?—*Cartier.*
24. Why this name?—*Because St. Malo is in the part of France then called Brittany.*
25. Point out Newfoundland on the Map.. The Strait of Belle Isle..
26. Is the plural form generally used?—*No: the channel is usually called the Strait of Belle Isle. NOTE.—The name comes from the Island of Belle Isle at the entrance of the Strait. The Island was so called, perhaps, after the Maréchal de Belleisle, minister of war, in the time of Montcalm.*
27. What does *to the main* mean (16th l.)?—*Crossed the Gulf of St. Lawrence to the mainland. (Point it out on the map.)*
28. Why is *Bay* given in brackets after *Gulf*?—*Because the author did not give this division of water its accepted geographical name, the word Bay is put after between brackets to show that it is the accepted name.*
29. What is the meaning of *Chaleur*?—*It is a French word meaning heat. (Cartier gave the bay this name, because the weather was very warm when he reached it.) NOTE.—The s, as given in the selection, is generally dropped in English geographies, and the bay is known as Chaleur Bay.*
30. Use an equivalent for *planted*.—*Erected.*
31. Point out *Gaspé* on the map.
32. Use an equivalent for *never doubting*.—*Believing as a matter of course.*
33. What is meant by *Cathay*?—*Cathay is the old name of China.*
34. Point out *Anticosti*.... What is it?....
35. What name did Cartier give to this island, and why?—*Assumption Island, because he discovered it on the feast of the Assumption, August 15th.*
36. Who gave it the name of *Anticosti*, and why?
37. To what county does it belong?
38. What is meant by "took counsel together"?—*The voyagers assembled, and debated the advisability of returning to France before the severe cold would set in.*
39. What is a *pro*?—*The front part of a ship.*
40. What does "bore away" mean?—*Sailed away.*

Questions and Suggestions.

41. Use an equivalent for *sample*.—*Specimen*.
42. What may be remarked of the first sentence?—*It is an excellent periodic sentence.*
43. Make a list of the adjectives in the first sentence, and classify them.—*Ancient* (c.), *strange* (c.), *grim* (c.), *ragged* (part.), *intractable* (c.), *defiant* (c.), *hardly* (c.).
44. Point out adjectives used as nouns in the second sentence.—*Earliest* (degree?), *eminent* (degree?).
45. Point out a verb in the infinitive mood in the third sentence.—*Quail*.
46. Point out the pronouns in the last sentence of the first paragraph.—*Him, his, its.* (Parse each).
47. Point out a numeral adjective in the first sentence of the second paragraph.—*Twentieth* (ordinal).
48. Point out a verb in the *progressive form* in the second paragraph.—*Were gathering* (20th l.).
49. What is the subject of *steered, passed, crossed, entered, planted, advanced* (first sentence of second paragraph)?—*Cartier*.
50. From what is *autumnal* derived?—From *autumn*.
51. Analyze and parse: *Among the earliest and most eminent on its list stands the name of Jacques Cartier.*—Sp. decl, sent.—Subj., name; pred., *stands* (irreg. int. v. . . .);—*Among the earliest and most eminent on its list*, adv. adt. of *stands*;—*Of Jacques Cartier*, a. adt. of name.

Phraseology and Composition.

- I.—Change the first clause in each of the following sentences to the interrogative form.

If you desire to escape unhurt from the flattery of others, never flatter yourselves.

Do you desire to escape from the flattery of others, never flatter yourselves.

If you wish to see good days, avoid lying.

Do you wish to see good days, avoid lying.

If you desire to put your friends at ease, be gay in their company.

Do you desire to put your friends at ease, be gay in their company.

- II.—Construct sentences which shall each contain two of the following names: *Arius* and *Christ*, *Nestorius* and *M. B. Virgin*, *Pelagius* and *Original Sin*, *Urban II.* and *Crusades*, *Don John of Austria* and *Lepanto*.

1. *Arius* denied the divinity of *Christ*.
2. *Nestorius* denied that the *M. B. Virgin* is the Mother of God.
3. *Pelagius* rejected *Original Sin*, and erred as to the necessity of grace.
4. *Urban II.* had the honor of opening the *Crusades*.
5. *Don John of Austria* defeated the Turks at *Lepanto*.

Phraseology and Composition.

III.—Give to each of the following sentences the passive, the interrogative, and the exclamatory form.

1. Duplicity betrays a low mind.
A low mind is betrayed by duplicity.
Does not duplicity betray a low mind?
How duplicity betrays a low mind!
2. We should shun disputes.
Disputes should be shunned by us.
Should we not shun disputes?
How we should shun disputes!
3. The charms of wit excite admiration.
Admiration is excited by the charms of wit.
Do not the charms of wit excite admiration?
How the charms of wit excite admiration!
4. The charms of the heart impress esteem.
Esteem is impressed by the charms of the heart.
Do not the charms of the heart impress esteem?
How the charms of the heart impress esteem!

Exercise on Homophonous Words.

- | | | | |
|-------------|----------|-----------|-----------|
| IV.—1. Lea. | 2. Leak. | 3. Least. | 4. Links. |
| Lee. | Leek. | Leased. | Lynx. |
| Leaf. | Leach. | Limb. | Load. |
| Lief. | Leech. | Limn. | Lode. |

Where the dash occurs, insert a suitable word taken from the above list.

1. The children are bounding over the *lea*.
 The boat is on the *lee* side of the ship.
 I would as *lie*f stay at home.
 That tree has a large *leaf*.
2. Stop the *leak*.
 A *leek* is a garden plant.
 Soap-makers *leach* wood-ashes to procure the potash which it contains.
 The *leech* is sucking the blood from Catharine's arm.
3. To say the *least*, you acted foolishly when you *leased* that property.
 The *limb* of the tree.
 Did you *limn* that picture?
4. Strong *links* of iron.
 A *lynx* is a wild beast.
 The *load* is too heavy for Aloysius.
 The miner discovered a rich *lode* of tin.

V.—Write a composition about JACQUES CARTIER.

Questions on the Grammatical Text.

CVI.

380. How is a verb conjugated *negatively*?—381. How do the infinitive mood and the participles take the negation?

CVII.

382. How is a verb conjugated *interrogatively*?—383. What moods admit of the interrogative form?—384. From what must the interrogative form be distinguished?

CVIII.

385. How is a verb conjugated *interrogatively* and *negatively*?—386. What form of the indicative present and past is usually preferred for familiar questions and negations?



LESSON CXI.—Subject of the Verb.

887. The subject of a finite verb is the person or the thing that is or that does what the verb expresses; as, "*Man is mortal.*"—" *The train moves.*"

888. The subject of a verb may be a noun, a pronoun, a verb in the infinitive, a phrase, or a clause; as, "*The boy studies.*"—" *I read.*"—" *To lie is base.*"—" *To meet danger boldly, is better than to wait for it.*"—" *That it is our duty to obey the laws of the country, does not admit of doubt.*"

889. When the subject of a verb is a noun or a pronoun, it must be in the *nominative case*.

I. Verbs to be conjugated.—Conjugate in the plural, *undergo* affirmatively, *undo* negatively, and *understand* interrogatively.

PRES.	We undergo	You do not undo.	Do they understand?
PAST.	We underwent	You did not undo.	Did they understand?
PERF.	We h. u. ne	You h. not undone.	Have t. understood?
PLUP.	We hd. u.	You hd. not undone.	Had they understood?
FUT.	We shall	You will not undo.	Will t. understand?
FUT. P.	W. s. h. u.	You w. n. h. undone.	Will t. h. understood?
PRES.	We may undergo.	You cannot undo.	Can they understand?
PAST.	We might undergo.	You could not undo.	Could t. understand?
PERF.	W. m. h. undergone.	You c. n. h. undone.	Can t. h. understood?
PLUP.	We mt. h. udrgone.	Y. cld. n. h. undone.	Cld. t. h. understood?
SUB. P.	If we undergo.	If you do not undo.	.. .. .
PAST.	If we underwent.	If you did not undo.	.. .. .
IMP.	.. .. .	Undo not, or do not undo.	.. .. .

II. Sentences to be completed.—Find the subject of the sentence.

1. The *path* of glory is not strewn with flowers.
Good example is a very convincing teacher.
Idleness is the nest in which mischief lays its eggs.
Virtue is the surest mark of a noble heart.
A brother is a friend given us by nature.
The best *monuments* of the virtuous are their actions.
2. The *desire* of knowledge is natural to the mind of man.
Peace is the most valuable of all worldly blessings.
True politeness has its seat in the heart.
The *school* of experience teaches many a useful lesson.
Charity, like the sun, brightens all its objects.
The *love* of enemies is the noblest of Christian virtues.

III. Change the subject to the plural and make the other necessary changes accordingly.—*Swallows* construct their nests with wonderful skill.—*Polar bears* have a longer head and neck than brown bears.—*Bats* begin to fly only after dusk, as they are not able to support the light of the sun.—*Field-mice* build their garners under ground.—*Grouse* and *partridges* are highly prized game.—*Humming-birds* are sometimes no bigger than a bee.—*Eagles* have strong and piercing eyes.—*Penguins* are sometimes met hundreds of miles from land.

Oral Conjugation.—*Fall, fell the tree*, third person plural interrogatively.—Do they fall? do they fell.....? Did they fall? did they fell.....? Have they fallen? have they felled.....?

Analysis and Parsing.—Heaven, which is eternal, shall be the reward of him who is faithful.—Knowledge, which is so precious, will be the portion of him who studies.—Cx. decl. sent.;—Subj., *Heaven*;—Pred., *shall be*;—Att., *re-ward*.—Subj. mod. by a. cl., *which is eternal*.—Att. mod. by a. ph., *of him, which is mod. by a. cl., who is faithful*.



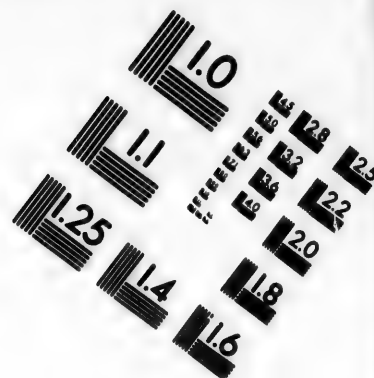
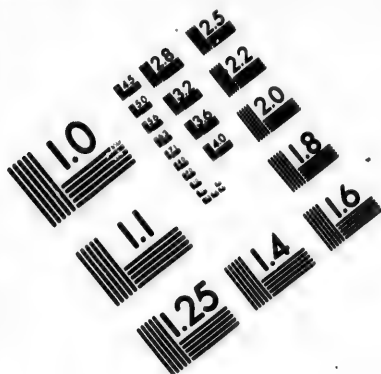
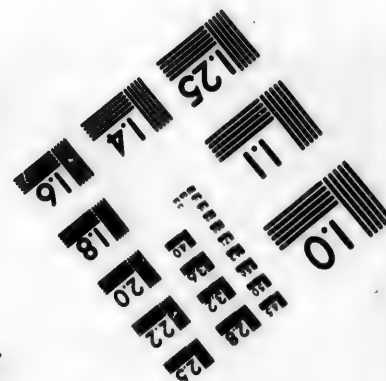
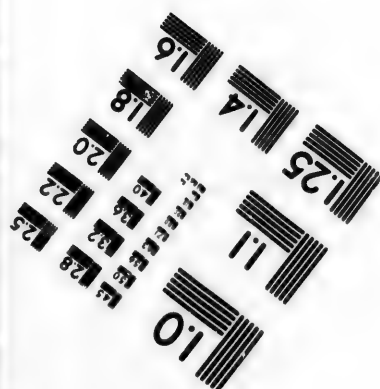
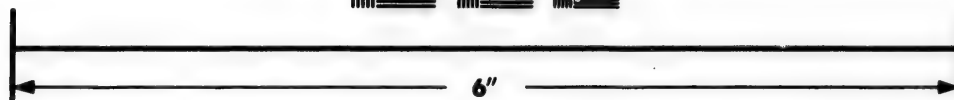
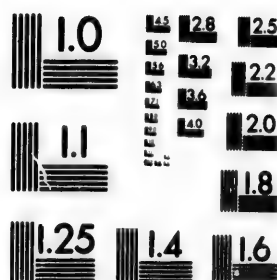


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LESSON CXII.—Agreement of the Verb.

390. A finite verb must agree with its subject in person and number; as, "*The bird sings*:" *sings* is of the third person singular number, because its subject *bird* is third person singular.

391. When a verb has two or more singular subjects connected by *and*, it must agree with them in the plural; as, "*Peter and Henry study their lessons*."

392. When the subjects are of different persons, the verb must agree with the first person in preference to the second, and with the second in preference to the third; as, "*John and I have studied our lessons*."

393. When a verb has subjects of different persons or numbers, connected by *or* or *nor*, it must agree with that which is placed next to it, and be understood to the rest in the person and number required; as, "*Neither you nor I am concerned*."

I. Verbs to be conjugated.—Conjugate in the singular, *foretell* affirmatively, *think* negatively, and *weave* interrogatively.

PRES.	I foretell.	Thou thinkest not.	Does she weave?
PAST.	I foretold.	Thou thoughtst not.	Did she weave?
PERF.	I have foretold.	Thou hast not thought.	Has she woven?
PLUP.	I had foretold.	Thou hadst n. thought.	Had she woven?
FUT.	I shall foretell.	Thou shalt not think.	Will she weave?
FUT. P.	I shall h. foretold.	Thou shalt n. h. thought.	Will she h. woven?
PRES.	I can foretell.	Thou canst not think.	Can she weave?
PAST.	I could foretell.	Thou couldst not think.	Could she weave?
PERF.	I can h. foretold.	Thou canst n. h. thought.	May she h. woven?
PLUP.	I cld. h. foretold.	T. cldst. n. h. thought.	Mt. she h. woven?
SUB. P.	If I foretell.	If thou think not.	.. ..
PAST.	If I foretold.	If thou thought not.	.. ..
IMP.	.. ..	Think not, or do n. think.	.. ..

II. Sentences to be completed.—Find the verb in the person and number required.

Knowledge and virtue *are* the stepping-stones to honor.

In all that thou *dost*, make haste slowly.

Who *steals* my purse, steals trash.

Vanity and presumption *ruin* many a promising youth.

No age nor condition *is* exempt from trouble.

One *loses* what one has in striving to grasp all.

Wealth, honor, and happiness *forsake* the indolent.

An idler is a watch that *wants* both hands,

As useless if it goes, as when it *stands*.—COWPER.

III.—Add to the first subject that which is between parenthesis.
—The camel (and the dromedary) *are* the ships of the desert.—The crane (and the stork) *migrate* during winter.—The swallow (and the sparrow) *build* under the eaves of our houses.—He (and I) *promise* to do our duty punctually.—In this affair, perseverance (and dexterity) *were* requisite.—John (and thou) *are* attached to your country.

Oral Conjugation.—*Cleave* (to stick) in the third, and *cleave* (to split) in the first person singular.—It *cleaved*; I *cleft* or *clove*. It *has cleaved*; I *have cleft* or *cloven*. It *had cleaved*; I *had cleft* or *cloven*.....

Analysis and Parsing.—You and I *are* faithful to our religious duties.—They and you *are* attentive to the lesson.—Sp. decl. sent.;—Subj., *you and I*;—Pred., *are*;—Att., *faithful*.—Att. mod. by ph., *to our religious duties*;—*you*, p. pro., 2nd p., p. n., m. g., n. c., and with *I* the subj. of *are*.

LESSON CXIII.—The Object.

894. The **Object** of a verb is the word which completes the predicate, and indicates the person or thing on which the action terminates; as, "*The ball struck Henry.*"—"I study **history.**"

895. The object of a verb may be a noun, a pronoun, a phrase, or a clause; as, "*Perseverance conquers all obstacles.*"—"The people elected him."—"He deserves to be rewarded for his conduct."—"I believe that God is good."

896. The object is added to transitive verbs in the active voice.

I. Verbs to be conjugated.—Conjugate interrogatively in the plural, *know* negatively, *arise* affirmatively, and *lead* progressively and negatively.

PRES.	Do we not know?	Do you arise?	Are they not leading?
PAST.	Did we not know?	Did you arise?	Were they n. leading?
PERF.	Have we not known?	Have y. arisen?	Have t. n. b. leading?
PLUP.	Had we not known?	Had you arisen?	Had t. not b. leading?
FUT.	Shall we not know?	Will you arise?	Will t. not be leading?
FUT. P.	Shall we n. h. known?	Will y. h. arisen?	Will t. n. h. b. lead'g?
PRES.	May we not know?	Can you arise?	Must t. n. be leading?
PAST.	Might we not know?	Would y. arise?	Old. t. not be leading?
PERF.	May we n. h. known?	Can y. h. arisen?	Must t. n. h. b. lead'g?
PLUP.	Mt. we n. h. known?	Wld. y. h. arisen?	Old. t. not h. b. lead'g?

II. Sentences to be completed.—Insert the object of the verb.

1. Obliging conduct produces deserved *esteem*.
Before thou deniest a *favor*, consider the request.
Envy not the good *luck* of prosperous transgressors.
Simplicity of life and manners produces *tranquillity* of mind.
The eye, which sees all *things*, sees not *itself*.
Measure your *life* by acts of goodness, not by years.
He who made the *universe*, now preserves and governs *it*.
2. Every good man must love the *country* in which he was born.
Consecrate the *first-fruits* of your daily thoughts to God.
Happy is the man who honors, loves, and serves his *Creator*.
Let us cherish an earnest and reverential *love* of truth.
Counsel and wisdom achieve greater *exploits* than force.
Take *heed* not to place *yourself* in the power of temptation.
Keep an *inventory* of your friends, rather than of your goods.

III. Change the object to the plural.—Imitate the young *men* who remain steadfast in virtue.—I implore the guardian *angels* to protect *us*.—I fear *them* who stifle the *cries* of their conscience.—Cherish the *friends* who reprove your *faults*.—In Rome, the censors corrected the *abuses* that were not foreseen by the laws.—Seek wise *companions* whose conversation would improve *you*.—We frequently regret *words* that were spoken inconsiderately.—Never impose *tasks* that are impossible.

Oral Conjugation.—*Lose, loose*, in the first person plural.—We lose; we loose. We lost; we loosed. We have lost; we have loosed.....

Analysis and Parsing.—Consecrate the first-fruits of your daily thoughts to God.—Envy not the good luck of prosperous transgressors.—Sp. imp. sent.—Subj., *you* (understood);—Pred., *consecrate*;—Obj., *first-fruits* (c. n., cd., 3rd p., p. n., n. g., obj. case, gov. by *consecrate*).—Obj. mod. by a. ph. of *your daily thoughts*.—To God, ph. modifying *consecrate*.

LESSON CXIV.—The Attribute.

397. The **Attribute** is that which completes the predicate and relates to the subject; as, "*The stars are brilliant.*"

398. The attribute may be an adjective, a participle, a noun, a pronoun, a verb in the infinitive, a phrase, or a clause; as, "*Gold is yellow.*"—"The sun is shining."—"Honesty is the best policy."—"It was I."—"To will is to do."—"Integrity is of the greatest importance."—"The most useful effect of action is, that it keeps the mind from evil."

399. When the attribute is a noun or a pronoun, it must agree in case with the subject; as, "*The child was called John.*"—"It is he."

400. The verb which connects the subject and the attribute, must be intransitive, or transitive in the passive voice; as, "*The distant hills look blue.*"—"He was elected chairman."

I. Verbs to be conjugated.—Conjugate in the singular, *forsake* negatively, *drive* interrogatively and negatively, *forget* affirmatively.

PRES.	I do not forsake.	Dost thou not drive?	He forgets.
PAST.	I did not forsake.	Didst thou not drive?	He forgot.
PERF.	I have not forsaken.	Hast thou not driven?	He has forgotten.
PLUP.	I had not forsaken.	Hadst thou n. driven?	He had forgotten.
FUT.	I shall not forsake.	Shalt thou not drive?	He will forget.
FUT. P.	I shall n. h. forsaken.	Shalt t. n. h. driven?	He w. h. forgotten.
PRES.	I must not forsake.	Canst thou not drive?	He may forget.
PAST.	I should n. forsake.	Cldst. thou not drive?	He might forget.
PERF.	I mst. n. h. forsaken.	Canst t. not h. driven?	He m. h. forgotten.
PLUP.	I shld. n. h. forsaken.	Cldst. t. n. h. driven?	He mt. h. forgtn.
SUB. P.	If I forsake not.	.. ..	If he forget.
PAST.	If I forsook not.	.. ..	If he forgot.

II. Sentences to be completed.—Find the attribute of the sentence.

1. Industry is the *mother* of invention.

Money is often the *bane* of bliss, and the *source* of woe.

The history of the humblest human life is a *tale* of marvels.

A liar is always *prodigal* in oaths.

In the eyes of God, all men are *equal*.

Life is *long* enough for whoever profits by it.

2. Prudence, as well as courage, is *necessary* to overcome obstacles.

To calculate shrewdly is *different* from meddling wisely.

A grandee on the exchange may be a *pauper* in God's universe.

Intemperance is the grossest *abuse* of the gifts of Providence.

The tendency of poetry is to refine, to *elevate*.

Whoever firmly wills, will be a *good man*.

III. Suppress the second subject.—Sponge (and pumice-stone) is light and porous.—The oyster (and the muscle) possesses a hard shell.—The oak (and the pine) is a forest tree.—My friend (and I) studies music.—The canary (and the lark) is gifted with a sweet and varied song.—He (and thou) has never been remiss in his duty.—You (and I) amuse yourself in studying the wonders of industry.—The date (and the pineapple) is a native of the tropics.—The air (and the water) teems with delighted existence.

Oral Conjugation.—*Overflow, overlies*, with the pronoun *it*.—It overflows; it overlies. It overflowed; it overlay. It has overflowed; it has overlain.....

Analysis and Parsing.—The history of the humblest human life is a tale of marvels.—A grandee on the exchange may be a pauper in God's universe.—Sp. decl. sent.;—Subj., *history*;—Pred., *is*;—Att., *tale*.—Subj. mod. by a. adt. *the*, and a ph., *of the humblest human life*.—Att. lim. by art., *a*, and mod. by *of marvels*.

LESSON CXV.

Literary Selection for Explanation and Study.

THE RAVEN.

- A Raven, while with glossy breast
 Her new-laid eggs she fondly pressed,
 And, on her wicker-work high mounted,
 Her chickens prematurely counted,
 5 Enjoyed at ease the genial day ;
 'Twas April, as the bumpkins say,
 The legislature called it May.
 But suddenly a wind, as high
 As ever swept a winter sky,
 10 Shook the young leaves about her ears,
 And filled her with a thousand fears,
 Lest the rude blast should snap the bough,
 And spread her golden hopes below.
 But just at eve the blowing weather
 And all her fears were hushed together.
 15 " And, now," quoth poor unthinking Ralph,
 "'Tis over, and the brood is safe."
 The morning came, when neighbor Hodge,
 Who long had marked her airy lodge,
 20 Climbed like a squirrel to his dray¹,
 And bore the worthless prize away.

MORAL.

- 'Tis Providence alone secures
 In every change both mine and yours :
 Safety consists not in escape
 25 From dangers of a frightful shape ;
 An earthquake may be bid to spare
 The man that's strangled by a hair.
 —Wm. Cowper (1731-1800).

Oral Statement—Sketch.....

1. Written also *drey*.

Literary Analysis.

1. **PERSONAGES.** Who are the actors in this fable?—*A Raven (Ralph), and her neighbor Hodge.*
- TIME AND PLACE.** { When and where is the occurrence represented as having taken place?—*In a tree during the month of April.*
2. **WORDS AND ACTIONS.** { 1. What was the Raven doing?—*She was hatching, and was "counting her chickens before they were hatched."*
2. Did the weather continue fine?—*No: the wind rose and a severe storm ensued which filled the Raven with fear lest the bough would break and let her and her eggs fall.*
3. What happened in the evening?—*The weather became fine, and Ralph's fears were lulled.*
3. **RESULT.** What occurred the following morning?—*Neighbor Hodge came and carried the eggs away.*
- MORAL.** { What is the moral of this fable?—*To trust in Providence, while at the same time to act prudently, and being on one's guard against mishaps—great or small—remembering that "An earthquake may be bid to spare The man that's strangled by a hair."*

Questions and Suggestions.

1. What is a *Raven*?—*A bird of a black color, allied to the crow, but larger.*
2. What is the meaning of *glossy*?—*Shining.*
3. What was the *wicker-work* upon which she was mounted?—*A branch of a tree in which the nest was built.*
4. Explain the 4th line.—*She counted her chickens before they were hatched.*
5. Use an equivalent for *genial* (5th line).—*Fine, pleasant.*
6. For what is '*Tw*' used?—*For it was.* (Apocope.—Explain.)
7. What is meant by *bumpkins*?—*An awkward, heavy rustic; a mean fellow.*
8. What is the *legislature*?—*A body of men elected by the people of a province, state, or county, to make and repeal laws for the well-being of their constituents.*
9. What is the meaning of the 8th line?—*It seems to be put in more for euphony than to add any sense to the fable.*
10. What figure does the 9th line contain?—*"As ever swept [blew] a winter sky,"* (Metonymy.—Explain.)
11. Why are the leaves said to be *young* (10th l.)?—*Because it was in April....* NOTE.—This fable was written in England, where the trees are covered with leaves earlier than in this country.

Questions and Suggestions.

12. Point out a figure in the 11th line.—“*A thousand fears.*” (Hyperbole.—Explain.)
 13. What is meant by the “*rude blast*”?—*The strong wind.*
 14. What is the meaning of *snap*?—*Break, detach the bough from the trunk.*
 15. Explain what is meant by “*golden hopes*”?—*Her eggs, from which she expected a good brood.* (Metonymy.—Explain.)
 16. What is meant by *eve*?—*Evening.* (It is seldom used in prose in this signification.)—Give other meanings.
 17. Give words conveying about the same meaning as *hushed* (15th l.).—*Silenced, calmed.*
 18. Why are the quotation marks used in the 16th and 17th lines?—*Because the Raven (Ralph) is represented as speaking.*
 19. Use an equivalent for *quoth*.—*Said.*
 20. What is a *brood*?—*The young birds hatched at once.*
 21. Give an equivalent for *brood*.—*Hatch.* (Give other meanings for *hatch*.)
 22. Who was neighbor *Hodge*?—*Probably an animal that can climb like a squirrel.* (A bad boy who robs birds' nests might have done the mischief.)
 23. What was the “*airy lodge*”?—*The Raven's nest high up in a tree.* (Give other meanings for *lodge*.)
 24. Point out a figure in the 20th line.—“*Climbed like a squirrel.*” (Simile.—Explain.)
 25. What is the meaning of *dray* as used here?—*The nest of a squirrel.* (Give other meanings.)
 26. Why is the prize said to be *worthless*?—*Because eggs half hatched cannot be used; so bad boys who rob birds' nests can make no use of the eggs, and prevent the increase of birds.*
 27. What is meant by *Providence* (22nd l.)?—*The foreseeing care of God over all His creatures.*
 28. What do the last four lines suggest?—*That we should avoid not only great dangers, but minor dangers also.*
 29. What is meant by *spare* (26th l.)?—*Not to harm, not to take away life.*
 30. What does *strangled* mean?—*To deprive of life by stopping respiration, to choke.* (Give other meanings.)
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31. Why is *Raven* given with an initial capital?—*Because it is personified.*
 32. Make a list of the adjectives in the first sentence (seven lines).—*Glossy* (c.), *new-laid* (c. and part., compound in form), *high* (c.), *genial* (c.).
 33. What is the subject of *shook* (10th l.)?—*Wind* (8th l.).
 34. What is the object of *shook*?—*Leaves.*
 35. What is the subject of *filled* (11th l.)?—*Wind* (8th l.).
 36. Point out an adjective in the 11th line.—*Thousand* (n., cardinal).
 37. Of what is *blast* (12th l.) the subject?—*Of should snap.* (Parse.)
 38. What is the subject of *spread* (13th l.)?—*Blast* (12th l.).
 39. What is the subject of *were hushed* (15th l.)?—*Weather* (14th l.) and *fears* (15th l.).
 40. What is the subject of *quoth* (16th l.)?—*Ralph.*

Questions and Suggestions.

41. Point out the adjectives in the 16th line.—*Poor* (c.), *unthinking* (part. a.).
42. Point out the attribute in the 17th line.—*Safe* (c. a. referring to brood).
43. point out the adjective in the 18th line.—*Neighbor* (a noun used as an a.).
44. Parse the pronouns in the 19th line.—*Who* (rel. pro., 3rd p., s. n., m. g.—give reasons—subj. of *had marked*) ; *her* (pers. pro., 3rd pers., s. n., f. g., poss. c.)
45. What is the subject of *secures* (22nd l.)?—*Providence*.
46. Point out a phrase modifying *dangers* (25th l.).—*Of a frightful shape* (sp. a. ph.).
47. Parse *may be bid* (26th l.).—Irreg. tr. v., pass. v., pot. m., pres. t., 3rd p., s. n., having for subj. *earthquake*.
48. Analyze and parse:—

*"Safety consists not in escape
From dangers of a frightful shape."*

Sp. decl. sent.—Subj., *Safety*;—pred., *consists*;—pred. mod. by adv. adt. *not*, and by adv. ph. *in escape*;—*escape* mod. by complex a. ph., *From dangers of a frightful shape*, the principal word of which is *dangers* mod. by the sp. a. ph., *of a frightful shape*; the principal word of the latter is *shape* limited by a and mod. by the a. adt. *frightful*.

Exercise.—Paraphrase *The Raven*.

Phraseology and Composition.

I.—Change the following sentences into equivalent negatives:—

<i>She is handsome.</i>	<i>She is not ugly.</i>
<i>It is probable.</i>	<i>It is not improbable.</i>
<i>It may be proper.</i>	<i>It may not be improper.</i>
<i>I am mindful of you.</i>	<i>I am not unmindful of you.</i>
<i>He was active.</i>	<i>He was not lazy.</i>
<i>Your argument was logical.</i>	<i>Your argument was not illogical.</i>

II.—Substitute for the verb, the verb *be* and a noun.

<i>....deceives.</i>	<i>He is a deceiver.</i>
<i>....drink.</i>	<i>The sons are all drunkards.</i>
<i>....does own.</i>	<i>He is not the owner.</i>
<i>....protects.</i>	<i>God is our protector.</i>
<i>....writes and lectures.</i>	<i>He is a writer and lecturer.</i>

Phraseology and Composition.

III.—Express the meaning of the following sentence in five ways.

Industry is the source of wealth.

1. Industrious habits lead to fortune.
2. Diligence in business brings competence.
3. Independence is the result of attention to business.
4. Easy circumstances follow assiduity in work.
5. Laboriousness is rewarded with affluence.

Exercise on Homophonous Words.

IV.—1. Liar ^l .	2. Lore ^l .	3. Lo !	4. Manor.
Lyre ^l .	Lower ^l .	Low.	Manner.
Loch.	Lumbar.	Maze.	Mantel.
Lock.	Lumber.	Maize.	Mantle.

Where the dash occurs, insert a suitable word taken from the above list.

1. The *liar* denied that he stole the *lyre*.
Is there a *lock* on the door?
Loch Lomond is eleven miles from St. John, N. B.
2. Though Thomas is well versed in ancient *lore*, yet he is *lower* in his class than Alexander.
While John was working at the *lumber*, he received a severe blow in the *lumbar* region.
3. *Lo !* hear the *low* of the cow in the valley below.
The *maize* grows luxuriantly.
To be in a *maze* is to be greatly perplexed.
4. Proceed in an orderly *manner*, if you wish to enter the *manor*.
Having placed the ornaments upon a *mantel*, she put her *mantle* in a wardrobe.

V.—Write a composition about LITTLE THINGS.

1. These words are not homophonous; let the Teacher show that *lyre* and *lore* are monosyllables, and that *liar* and *lower* are dissyllables.

Questions on the Grammatical Text.

CXI.

387. What is the *Subject* of a verb?—388. What may the subject of a verb be?—389. When the subject of a verb is a noun or a pronoun, what case does it take?

CXII.

390. With what must every finite verb agree?—391. When a verb has two singular subjects connected by *and*, how must it agree with them?—392. When the subjects are of different persons, how does the verb agree with them?—393. How does the verb agree with singular subjects connected by *or* or *nor*?

CXIII.

394. What is the *Object* of a verb?—395. What may the object of a verb be?—396. To what class of verbs can an object be added?

CXIV.

397. What is the *Attribute*?—398. What may the attribute be?—399. When the attribute is a noun or a pronoun, with what must it agree?—400. To what class of verbs may an attribute be added?



LESSON CXVI.—The Passive Voice.

401. The **Passive Voice** is that form of the verb which denotes that the subject receives the action expressed by the verb; as, "*The table was struck by John.*"—"Russia was invaded by Napoleon."

402. A verb is conjugated in the passive voice by adding its *perfect participle* to the auxiliary verb *be*, through all its variations; as, "*He is called, he was called, he has been called, he had been called,*" etc.

403. When a verb is changed to the passive voice, the object of the active voice is made the subject of the passive; as, Active: "*God created the universe.*"—Passive: "*The universe was created by God.*"

404. A few transitive verbs may be used passively without the form; as, "*Linen wears better than cotton.*"—"This timber **saws** well."—"The bridge **is building**."—"The book **is printing**."

I. Verbs to be conjugated.—Conjugate in the singular of the passive voice, *hinder, free, destroy*.

PRES.	I am hindered.	Thou art freed.	It is destroyed.
PAST.	I was hindered.	Thou wast freed.	It was destroyed.
PERF.	I have been hin'd.	Thou hast been freed.	It has been destr'd.
PLUP.	I had been hin'd.	Thou hadst b. freed.	It had been destr'd.
FUT.	I shall be hindered.	Thou shalt be freed.	It will be destroyed.
FUT. P.	I shall h. b. hin'd.	Thou sht. h. b. freed.	It will h. b. destr'd.
PRES.	I may be hindered.	Thou must be freed.	It may be destro'd.
PAST.	I might be hin'd.	Thou shldst be freed.	It might be destr'd.
PERF.	I may h. b. hin'd.	Thou must h. b. fr'd.	It may h. b. dest'd.
PLUP.	I might h. b. hin'd.	Thou shldst h. b. fr'd.	It might h. b. des'd.
SUB. P.	If I be hindered.	If thou be freed.	If it be destroyed.
PAST.	If I were hindered.	If thou were freed.	If it were destroyed.
IMP.	.. .. .	Be freed.	.. .. .

II. Omissions to be supplied.—Find the verb in the passive voice, required by the sense.

HENRY THE SEVENTH'S CHAPEL, WESTMINSTER ABBEY.

Henry the Seventh's chapel *is called*, "The wonder of the world." It stands at the east end of the Abbey, and *is* so neatly *joined* to it that it seems to be part of the main edifice. It *is adorned* with sixteen Gothic towers, beautifully ornamented, and jutting from the building in different angles. It *is built* on the plan of a cathedral, with a nave and side aisles. The entrance to this chapel *is* through curiously-wrought, ponderous gates of brass. The lofty ceiling *is worked* into an astonishing variety of designs; and you may imagine my surprise when I *was told* that it *was* all wrought in solid stone.—LESTER (1815—).

III. Change to the passive voice.—The child *is* formed by education.—Iron *is* hardened by tempering.—The soul *is* strengthened by adversity.—An embittered heart *is* softened by a kind word.—The mind *is* embellished by study.—Iron *is* polished with emery.—The judgment *is* misled by the passions.—Many a wearisome step *has* been occasioned by carelessness.—The will and the affections *are* regulated by religion.

Oral Conjugation.—The coat *is* hung up. The murderer *is* hanged.—The coat *was* hung up; the murderer *was* hanged. The coat *has* been hung up; the murderer *has* been hanged.....

Analysis and Parsing.—Praise *is* most shunned by the praiseworthy.—Health *is* best preserved by temperance.—Sp. decl. sent.—Subj., *praise*;—Pred., *is shunned*.—Most, adv.;—by the praiseworthy, adv. ph.

LESSON CXVII.—Substantive and Explanatory Clauses and Phrases.

405. A **Substantive Clause** is a clause used as a noun. It may be the subject, the object, or the attribute of a sentence; as, "**When he set out, is uncertain.**"—"I know that he did it."—"The question is, 'Who did it?'"

406. An **Explanatory Clause** is a clause used to explain a preceding noun or pronoun; as, "**The idea that I shall give my consent, is ridiculous.**"

407. An explanatory clause may be converted into a substantive clause by substituting it in place of the word it explains; as, "**It is certain that he respects you,**" is equivalent to, "**That he respects you is certain.**"

408. Phrases are *substantive* or *explanatory* when they bear the same relation to the sentence as substantive or explanatory clauses; as, **SUBS.:** "**To rise early is healthful.**"—**EXP.:** "**It is wicked to lie.**"

I. Verbs to be conjugated.—Conjugate negatively, in the passive voice, *place, forsake, hear*, in the plural.

PRES.	We are not placed.	You are not forsaken.	They are n. heard.
PAST.	We were n. placed.	You were n. forsaken.	They w. n. heard.
PERF.	We h. n. b. placed.	You h. n. b. forsaken.	T. h. n. b. heard.
PLUP.	We hd. n. b. placed.	You hd. n. b. forsaken.	T. hd. n. b. heard.
FUT.	We sh. n. b. placed.	You will n. be forsaken.	T. sh. n. b. heard.
FUT. P.	We s. n. h. b. placed.	Y. w. n. h. b. forsaken.	T. s. n. h. b. heard.
PRES.	We c. not be placed.	Y. may n. be forsaken.	T. m. n. be heard.
PAST.	We sd. n. be placed.	You wd. n. be forsaken.	T. wd. n. be h'd.
PERF.	We c. not h. b. pl'd.	Y. m. n. h. b. forsaken.	T. m. n. h. b. heard.
PLUP.	We sd. n. h. b. pl'd.	Y. wd. n. h. b. forsaken.	T. wd. n. h. b. h'd.
SUB. P.	If we be n. placed.	If you be not forsaken.	If t. be n. heard.
PAST.	If we w. n. placed.	If you w. not forsaken.	If t. w. n. heard.
IMP.	.. .. .	Be not forsaken.	.. .. .

II. Omissions to be supplied.—Insert the verb in passive voice.

INDIAN WARFARE.

War was esteemed among the Indians as it has been among communities far more civilized, the most honorable, glorious, and worthy of employments. The rank or comparative estimation of the chiefs greatly depended on the number of enemies they had slain in battle. Their warlike spirit was little, or not at all, stimulated by hopes of conquest or plunder. It was the fury of hatred or revenge, the restless spirit of enterprise, still more the desire of honor and distinction, that stirred up the warriors to deeds of blood. In their primitive state, pitched battles or general engagements were unknown among the Indians. Surprise was the great point of their tactics. As the warriors were obliged to carry their provisions on their backs, or to support themselves by hunting, their war-parties were seldom large.

III. Begin the sentence by it.—*To be happy*... It is impossible to be happy without the approval of conscience.—It requires a steady hand to carry a full cup even.—It is our duty to promote peace and harmony among men.—It should not be our aim, in doing good, to obtain the praise of men.

Oral Conjugation.—*Break, catch*, negatively, in the passive voice.—It is not broken; it is not caught. It was not broken.....

Analysis and Parsing.—To lie is base.—To err is human.—Sp. decl. sent.;—Subj., *To lie*;—Pred., *is*;—Att., *base*.—To, prep.;—*lie*, reg. int. v., inf. m.

LESSON CXVIII.—Adverbial Phrases.

409. The predicate of a sentence may be modified by adverbial adjuncts, phrases, and clauses; as, "*The sun shines brightly.*"—"*Pray with devotion.*"—"*He did as he was told.*"

410. An adjective, a participle, or a verb in the infinitive mood, may be modified in the same manner as the predicate; as, "*John is very studious to please his teacher.*"—"*I heard him talking in a loud voice at his desk.*"—"*He seems to work industriously.*"

411. Adverbial phrases may have the following forms:—

1. A preposition and its object; as, "*He came from Quebec.*"
2. A verb in the infinitive mood; as, "*He is anxious to learn.*"
3. Idiomatic; as, "*They walked arm in arm.*"—"*This happened day after day.*"—"*This happens as a general rule.*"

I. **Verbs to be conjugated.**—Conjugate interrogatively, in the passive voice, *choose, repay, burn*, in the singular.

PRES.	Am I chosen?	Art thou repaid?	Is it burned?
PAST.	Was I chosen?	Wast thou repaid?	Was it burned?
PERF.	Have I b. chosen?	Hast thou b. repaid?	Has it been burned?
PLUP.	Had I b. chosen?	Hadst t. been repaid?	Had it been burned?
FUT.	Shall I be chosen?	Wilt thou be repaid?	Will it be burned?
FUT. P.	Sh. I h. b. chosen?	Wilt t. h. b. repaid?	Will it h. b. burned.
PRES.	May I be chosen?	Mayst thou be repaid?	Can it be burned?
PAST.	Mt. I be chosen?	Shldst. t. be repaid?	Could it be burned?
PERF.	M. I h. b. chosen?	Mayst t. h. b. repaid?	Can it h. b. burned?
PLUP.	Mt. I h. b. chosen?	Shldst. t. h. b. repaid?	Clid. it h. b. burned?

II. **Omissions to be supplied.**—Insert the verb in the passive voice.
INDIAN WARFARE.

In the first fury of a successful attack, the women and children of the hostile village *were* sometimes indiscriminately massacred; but, in general, their lives *were spared*, and they *were received* by adoption into the families of their captors. The hostile warrior, if taken prisoner, *was reserved* for a horrid death, being tortured with all the ingenuity of savage hatred, and burned at the stake by a slow fire. The women and children joined in these torments, and the flesh of the victim *was* sometimes eaten. Such, at least, was the custom of the Iroquois, the most warlike and ferocious of all the North American tribes. Yet even in the midst of these horrors, humanity sometimes regained dominion. Among the torturing crowd, some one saw, or thought he saw, in the unhappy victim of hate, a resemblance to some relative who had perished in battle. Claimed to supply the place of that relative, the prisoner *was adopted* on the spot as son or brother, and *was expected* to evince his gratitude and to ratify his adoption by forgetting forever his native tribe and all his former connections.

—R. HILDRETH (1807-1865).

III. **Change the phrase to an adjunct.**—Speak frankly.—Answer politely.—Play mirthfully.—Avow your faults sincerely.—Serve your country faithfully.—Reflect silently and maturely.—Listen attentively.—Live contentedly.—He left hastily.—Deal justly.—He reads fluently.

Oral Conjugation.—Freeze, sweep, interrogatively and negatively in the passive voice.—Is it not frozen? is it not swept? Was it not frozen?.....

Analysis and Parsing.—That you have failed in your duty is evident.—That truth will finally prevail over error is certain.—Cx. decl. sent.;—Subj., the subs. cl., *that you have failed in your duty*;—Pred., *is*;—Att., *certain*.—The Subj. of the subs. cl. is *you*;—Pred., *have failed* (mod. by adv. ph., *in your duty*)

LESSON CXIX.—Adverbial Clauses.

412. An **Adverbial Clause** is a clause which, in its relation to the rest of the sentence is equivalent to an adverb.

413. Adverbial clauses express one of the following relations :—

1. *Time*, and usually answer to the question, *When?* as, "*The mail arrived before he started.*"
2. *Place*, and usually answer to the question, *Where?* as, "*He is still standing where I left him.*"
3. *Manner*, and answer to the question, *How?* as, "*It happened as I expected.*"
4. *Degree*, and are usually introduced by the conjunction *than* or *as*; as, "*He is taller than I am.*"—"Your brother is *as big as* he (is)."
5. *Cause* or *purpose*, and answer to the question, *Why?* as, "*He is happy because he is good.*"—"He studies that he may become learned."
6. *Consequence*, and are usually introduced by the conjunction *that*; as, "*He ran so fast that he is out of breath.*"
7. *Condition*, and are usually introduced by one of the conjunctions, *if*, *though*, *although*, *unless*, *except*; as, "*If he were present, I would speak to him.*"

I.—**Verbs to be conjugated.**—Conjugate, in the passive voice in the third person singular, *fear* negatively, *obey* interrogatively, and *find* interrogatively and negatively.

PRES.	He is not feared.	Is she obeyed?	Is it not found?
PAST.	He was not feared.	Was she obeyed?	Was it not found?
PERF.	He has n. b. feared.	Has she b. obeyed?	Has it not b. found?
PLUP.	He had n. b. feared.	Had she b. obeyed?	Had it not b. found?
FUT.	He will n. be feared.	Will she be obeyed?	Will it n. be found?
FUT. P.	He w. n. h. b. feared.	Will s. h. b. obeyed?	W. it n. h. b. found?
PRES.	He may n. be feared.	Must s. be obeyed?	Can it not be found?
PAST.	He mt. not be feared.	Shld. s. be obeyed?	Cld. it n. be found?
PERF.	He m. n. h. b. feared.	Musts. h. b. obeyed?	C. it n. h. b. found?
PLUP.	He mt. n. h. b. feared.	Shld. s. h. b. obeyed?	Cld. it n. h. b. found?
SUB. P.	If he be not feared.	.. ..	.. ..
PAST.	If he were not feared.	.. ..	.. ..

II. **Omissions to be supplied.**—Find the verb in the potential present.

* THE INDUSTRIAL ARTS.

The industrial arts are necessary arts. The most degraded savage *must practice* them, and the most civilized genius *cannot dispense* with them. Whatever be our gifts of intellect or fortune, we *cannot avoid* being hungry and thirsty and cold and weary every day, and we *must fight* for our lives against the hunger and thirst and cold and weariness which wage an unceasing war against us. But we *can live* down the longest day without help from music, or painting, or sculpture, and it is only in certain moods of mind that we demand or *can enjoy* these noble arts.—G. WILSON.

III. **Change from the passive voice to the active.**—Contempt leaves a deeper scar than anger.—Repetition makes small transgressions great.—Cultivation prepares an abundant harvest.—Vicious examples mislead many.—Works of art do not line the rooms of the poor.—Trials refine virtues like gold in the furnace.—Strong proof, not a loud voice, produces conviction.

Oral Conjugation.—*Buy*, *do*, negatively and interrogatively in the passive voice with *it*.—Is it not bought? is it not done? Was it not bought? was it not done?.....

Analysis and Parsing.—The mail arrived before he started.—The event happened as I expected.—Cx. decl. sent.;—Subj., *mail*;—Pred., *arrived*;—Pred. is mod. by adv. cl., *before he started*;—Subj., *he*;—Pred., *started*.—*Before*, conj. adv.—*as*, adv.

LESSON CXX.

Literary Selection for Explanation and Study.

STORM AT SEA.

I had often seen paintings of a storm at sea, but here was the original. These imitations are oftentimes graphic and faithful, as far as they go, but they are necessarily deficient in what paintings cannot supply, and are therefore
 5 feeble and ineffective.

The weather, especially along the surface of the sea, was so thick and hazy that you could not see more than a mile in any direction, but in that horizon the spectacle was one of majesty and power. Within that circumference
 10 there were mountains and plains, the alternate rising and sinking of which seemed like action of some volcanic power beneath. You saw immense masses of uplifted waters, emerging from the darkness on one side, and rushing and tumbling across the valleys that remained after the
 15 passage of their predecessors, until, like them, they rolled away into similar darkness on the other side.

These waves were not numerous, nor rapid in their movements; but in massiveness and elevation they were the legitimate offspring of a true tempest. It was their ele-
 20 vation that imparted the beautifully pale and transparent green to the billows, from the summit of which the toppling white foam spilled itself over and came falling down towards you with the dash of a cataract. Not less magnificent than the waves themselves, were the varying dimen-
 25 sions of the valleys that remained between them.

Both mountain and plain of the infuriated waters were covered with white foam, against which the winds first struck, and which, from high points, was lifted up into spray, but in all other places was hurled along with the in-
 30 tense rapidity of its own motion, until the whole prospect on the lee side of the ship seemed one field of drifting snow, dashed along furiously to its dark borders by the howling storm.

—Archbishop Hughes (1797-1864).

Oral Statement—Sketch.....

Literary Analysis.

1. PERSONAGES.

Who are the personages that may have witnessed the scene described in this piece?
—*The writer and the other passengers on board of the ship.*

TIME AND PLACE.

When and where did the storm take place?
—*There is no definite time stated; the storm took place at sea.*

2. WORDS AND ACTIONS.

1. What is stated in the first paragraph?
—*That paintings of storms at sea are very imperfect, and can scarcely give one an idea of the original.*

2. How far could the passengers see, and in that space what did they witness?
—*The atmosphere was so hazy, they could not see more than a mile in any direction, but the sight they witnessed in that space was one of majesty and power.*

3. Give a brief description of the scene?
—*There were mountains and plains, the alternate rising and sinking of which seemed like the action of some volcanic power beneath. (The next sentence is a developed repetition of the above.) The chief beauty consisted in the massiveness and elevation of the waves, which imparted to them a beautifully pale and transparent green crowned by toppling white foam which spilled itself over the billows like the dash of a cataract. The varying dimensions of the valleys added much to the beauty of the scene.*

3. RESULT.

What is the result of a storm at sea?
—*It fills the passengers with fear; it gives the crew extra work, and often it results in the loss of the ship with all on board.*

MORAL.

What lesson may be drawn from the reflections made on a storm at sea?
—*To admire the greatness of God "Who commands the sea and the waves;" to apply to Him for protection as did the disciples to Jesus on the Lake of Galilee, saying with St. Peter: "Lord, save us or we perish."*

Questions and Suggestions.

1. What is meant by *original*?—*The storm itself.*
2. Give the meaning of *graphic* as used here?—*Clearly and vividly described.*
3. Explain "as far as they go."—*As far as it can be expected from imitators.*

Questions and Suggestions.

4. Explain what is meant by "feeble and ineffective."—*Not full, and having little effect on the feelings.*
5. What is meant by *hazy*?—*Foggy, misty.* (*Haze* contains less moisture than *fog*.)
6. What is the *horizon*?—*As used here it means the circle which bounded the passengers' view.* (Give other meanings.)
7. What was the extent of the horizon during this storm?—*About a mile in radius.*
8. What word conveys nearly the same meaning as *majesty*?—*Grandeur.*
9. In the ninth line, for what is *circumference* used?—*For horizon.*
10. Why this change?—*To secure harmony.* (In what does *harmony of style* consist?)
11. What was the diameter of the circle referred to?—*Two miles* (*since the radius was "a mile in every direction," 8th l.*).
12. Of what did the mountains and plains consist?—*Of water.* (Metaphor.—Explain.)
13. Give the meaning of *alternate*.—*By turns.*
14. What is the antecedent of *which* (11th l.)?—*Mountains and plains* (10th l.).
15. From what is *volcanic* derived?—*From volcano, like a volcano.*
16. What is meant by *beneath*?—*Under the waters.*
17. Explain *emerging*.—*Coming from.*
18. Give the meaning of *predecessor*.—*What comes before.*
19. What is meant by *massiveness*?—*Largeness.* (Derive the word, and give the meaning of the suffix.—212.)
20. Use an equivalent for *elevation*.—*Height.*
21. Use an equivalent for "legitimate offspring."—*True result.*
22. Use an equivalent for "true tempest."—*Real storm.*
23. What is a *billow*?—*A large wave.*
24. What beautiful comparison is made in the second sentence of the second paragraph?—"The toppling white foam.....with the dash of a cataract."
25. What is a *cataraet*?—*A great fall of water, a waterfall, a cascade.* (Give other meanings.)
26. What continent is most noted for its cataracts?—*America.* (Name some of them.)
27. *Point out figures in the 26th line.—"Both mountain and plain of the infuriated waters." (Metaphors.—Explain.)
28. What is *spray*?—*Water flying in small particles, as by the force of the wind, the dashing of waves, of a cataract, and the like.* (Example: The spray at Niagara Falls.)
29. What is meant by "the lee side of the ship"?—*The side of the ship furthest from the point whence the wind blows.*
30. Point out a simile in the last sentence.—"White foam....hurled along....seemed one field of drifting snow." (Explain.)
31. What is meant by "to its dark borders"?—*To the horizon of the passengers.*
32. Use an equivalent for *howling*.—*Roaring.* (*Howling* conveys a stronger meaning.)
33. Explain the use of the pluperfect tense in the first sentence.—*He had seen paintings of a storm at sea.* (331)
34. What is the object of *had seen*?—*Paintings.*

Questions and Suggestions.

35. What is the subject of *was*?—*Original*.
36. Alter the transposition.—*The original was here*.
37. Point out the adjectives after the semicolon in the second sentence.—*Deficient* (c.), *feeble* (c.), *ineffective* (c.).
38. Parse the pronouns in the same clause.—*They*, pers. pro. subj. of *are*; *what* (equivalent to *that* *which*—antecedent and relative) rel. pro., 3rd pers., s. n., n. g., obj. gov. by prep. *in*, as ante.—as relative, obj. gov. by *can supply*.
39. Parse the two *that*'s in the first sentence of the second paragraph.—*That* (7th l.) conjunction; *that* (8th l.), pro. a., s. n., ant. relative to *horizon*. (What is the plural of *that* as an a.?—*Those*.)
40. What is the singular of *masses*?—*Mass*. (112)
41. What is the root of *darkness*?—*Dark*.
22. Separate *massiveness* into its elements.—*Mass-ive-ness*;—*massive*, the adjective, derived from *mass* (233);—*massiveness*, derived from *massive*. (212)
43. Point out an adjective used as a noun in the second sentence of the third paragraph.—*Green*.
44. Parse *itself* (22nd l.).—Cd. pers. pro., 3rd p., s. n., n. g., obj. of *spilled*.
45. By what is *dash* modified (23rd l.)?—*By the sp. a. ph. of a cata-ract*.
46. Parse *which* (27th l.).—*Which*, rel. p. having for ante. *foam*, 3rd p., s. n., n. g., obj. c. gov. by prep. *against*.
47. Parse *its* (30th l.).—*Its*, pers. pro., 3rd p., s. n., n. g., poss. c.
48. Analyze and parse: *Both mountain and plain of the infuriated waters were covered with white foam*.—Sp. decl. sent.—Subj., *mountain and plain*;—pred., *were covered* (reg. tr. v., pass. v., 3rd p., pl. n.);—*of the infuriated waters*, sp. a. ph., mod. *mountain and plain*; *waters*, lim. by *the*, and mod. by the a. adt. *infuriated*;—*with white foam*, sp. adv. ph., mod. *were covered*;—*foam*, mod. by a. adt. *white*;—*Both*, conj.;—and conj.

Exercise.—Write a sketch of *A Storm at Sea*.

Phraseology and Composition.

- I. State what figure of rhetoric is illustrated in each of the following sentences, and give, in plain language, the meaning of each sentence.
 1. She was the little lamb of the teacher's flock.
Metaphor.—*She was the teacher's pet among his scholars*
 2. The Lord is my rock and my fortress.
Metaphor.—*The Lord is my support and my defence*.
 3. Why is dust and ashes proud?
Metonymy.—*Why is man proud?*
 4. Here, Montcalm is buried.
Synecdoche.—*Here, Montcalm's body is buried*.

Phraseology and Composition.

II. Substitute *have* and an object for the verb.

<i>do sympathize.</i>	I have no sympathy for them.
<i>do need.</i>	I have no necessity for money.
<i>does respect.</i>	The boy has no respect his for father.
<i>love.</i>	They have affection for wealth.

III. Distinguish between the following homonyms: *airy* and *eyry*, *beer* and *bier*, *bell* and *belle*, *cask* and *casque*.

1. *Airy* and *eyry*.—*Airy* means abounding in air.—An *eyry* is an eagle's nest.
2. *Beer* and *bier*.—*Beer* is a liquor made from malt.—A *bier* is a carriage for conveying the dead.
3. *Bell* and *belle*.—A *bell* is a sounding vessel of metal.—A *belle* is a gay young lady.
4. *Cask* and *casque*.—A *cask* is a barrel.—A *casque* is a helmet.

Exercise on Homophonous Words.

IV.—1. Mark.	2. Marten.	3. Mean.	4. Medlar.
Marque.	Martin.	Mien.	Meddler.
Marshal.	Mead.	Meat.	Metal.
Martial.	Meed.	Meté.	Mettle.

Where the dash occurs, insert a suitable word taken from the above list.

1. The boy received a bad *mark* for not knowing how to spell *marque*, a license.
The *marshal* has a very *martial* appearance.
2. *Marten* is a small furry animal; *martin* is a kind of swallow.
The Mede received a *mead* as a *meed* for valor.
3. Though that man has a dignified *mien*, yet he is in some things very *mean*.
It is not *mete* to throw good *meat* to a dog.
4. A *medlar* is a tree and its fruit; a *meddler* is a busybody.
Metal is dug out of the earth.
The young soldier has plenty of *mettle*.

V.—Write a composition on your DUTIES TOWARDS GOD.

Questions on the Grammatical Text.

CXVI.

401. What is the passive voice?—402. How is a verb conjugated in the passive voice?—403. How is the active voice transformed into the passive?—404. Give some examples of a few verbs used passively without the form.

CXVII.

405. What is a substantive clause?—What may a substantive clause be?—Give examples.—406. What is an explanatory clause?—407. How is an explanatory clause changed into a substantive clause?—408. When are phrases substantive or explanatory?—Give examples.

CXVIII.

409. How may the predicate of a sentence be modified?—410. What other parts of speech may be modified in the same manner as the predicate?—411. What forms have adverbial phrases?

CXIX.

412. What is an adverbial clause?—413. What relations do adverbial clauses express?—How are they distinguished?



LESSON CXXI.—Formation of Verbs.

414. Verbs are formed from nouns, adjectives, and other verbs.

415. From nouns and adjectives:—

1. Without change; as, *smoke*, to smoke; *warm*, to warm.
2. By giving a flat sound to some letters, without altering the spelling of the word; as, *mouth*, *mouth*; *close*, *close*.
3. By changing a sharp consonant to a corresponding flat one; as, *grass*, to graze; *half*, to halve.
4. By changing the position of the accent; as, *object*, to object; *frequent*, to frequent.
5. By adding a suffix; as, *sign*, *signify*; *sweet*, *sweeten*.
6. In a few instances, by adding a prefix; as, *dim*, *bedim*; *power*, *overpower*.

I. Derivation.—Find the verb corresponding to the given word.

1. Brass,	<i>Braze</i> .	2. Rebel,	<i>Rebel</i> '.	3. Grief,	<i>Grieve</i> .
Thief,	<i>Thieve</i> .	Excuse,	<i>Excuse</i> .	Advice,	<i>Advise</i> .
Prophecy,	<i>Prophesy</i> .	Belief,	<i>Believe</i> .	Proof,	<i>Prove</i> .
Convert,	<i>Convert</i> '.	Perfume,	<i>Perfume</i> '.	Attribute,	<i>Attribute</i> .
Rise,	<i>Rise</i> .	Glass,	<i>Glaze</i> .	Conflict,	<i>Conflict</i> '.
Relief,	<i>Relieve</i> .	Device,	<i>Devise</i> .	Smooth,	<i>Smooth</i> .
Project,	<i>Project</i> '.	Strife,	<i>Strive</i> .	Price,	<i>Prize</i> .
Practice,	<i>Practise</i> .	Grease,	<i>Grease</i> .	Reproof,	<i>Reprove</i> .

II. Omissions to be supplied.—Insert the verb in the past tense.
—Orally: Point out the objects and the adverbial phrases.

THE SAXONS.

1. Three neighboring races *invaded* the island of Britain. They *found* it occupied by a kindred race known as the Kelt. After a long and fierce struggle, they *established* themselves upon the island; *drove* the greatest part of the natives to the west, where they *became* known to them as Welsh or aliens; *subjugated* others, and finally *imposed* upon all their laws and government. In their continental homestead they were known as Jutes, Saxons, and Angles or English; in their new insular home they *called* themselves Englishmen, and their language English.

2. The English *inhabited* that part of Europe now known as the Schleswig-Holstein provinces and the Netherlands. This *was* their second homestead. Many centuries previously they *lived* in their cradle-land in Asia. They bear kinship with the Persian and the Hindu; but their difference of occupation, the nature of their soil, and the influence of climate, so *changed* their natures and *gave* such direction to their thoughts, that it were difficult to imagine them originally one people with the Hindu, did they not retain evidence of the relationship in their language.—Bro. AZARIAS (1847-).

III. Change the verb to the past tense.—I *went* with pleasure to ask my mother's advice.—The coward *disappeared* at the first danger.—I *had* no idea but that the story *was* true.—He *had* no intimation but that the men *were* honest.—Thou *knewst* the value of time, yet thou *didst* not profit by it.—Cæsar, as well as Cicero, *was* admired for his eloquence.

Oral Conjugation.—*Know*, *throw*, in the 2nd person singular.—Thou knowst; thou throwst. Thou knewst; thou throwst. Thou hast known; thou hast thrown.....

Analysis and Parsing.—Loose conversation operates on the soul as poison does on the body.—Our youth flies from us as incense does when placed in the fire.—Cx. decl. sent.—Subj., *conversation*;—Pred., *operates*;—Subj. is mod. by a. adt., *loose*;—Pred. by adv. adt., *on the soul*, and adv. cl., *as poison does* (*operate*) *on the body*;—As, conj.

LESSON CXXII.—Formation of Verbs.

416. Verbs are derived from other verbs:—

1. By changing some letters, forming transitive from intransitive verbs; as, *fall, fell; sit, set.*
2. By adding a prefix; as, *do, undo; divide, subdivide.*
3. By adding a suffix; as, *game, gamble; pat, patter.*

I. Derivation.—Form another verb by means of a prefix.

- | | | |
|----------------------|-----------------------|----------------------|
| 1. Use, Abuse. | 3. Mix, Intermix. | 5. Seek, Forsake. |
| Appear, Disappear. | Tangle, Entangle. | Draw, Withdraw. |
| Plant, Implant. | Form, Perform. | Respond, Correspond. |
| Pass, Surpass. | Shoot, Overshoot. | Weave, Interweave. |
| Call, Miscall. | Tell, Foretell. | Twist, Untwist. |
| 2. Leap, Overleap. | 4. Enter, Reenter. | 6. Print, Imprint. |
| Dispose, Predispose. | Flame, Inflame. | Engage, Preengage. |
| View, Review. | Set, Upset. | Cast, Outcast. |
| Rise, Uprise. | Swear, Forswear. | Lock, Unlock. |
| Cover, Discover. | Sprinkle, Besprinkle. | Throw, Overthrow. |

II. Omissions to be supplied.—Insert the present indicative.

THE TIDE-WAVE IN THE BAY OF FUNDY.

1. The tide-wave that *sweeps* to the north-east, along the Atlantic coast of the United States, entering the funnel-like mouth of the Bay of Fundy, *becomes* compressed and elevated as the sides of the bay gradually *approach* each other. In the narrower parts, the water *runs* at the rate of six or seven miles an hour, and the vertical rise of the tide *amounts* to sixty feet or more! At some points these tides, to an unaccustomed spectator, *have* rather the aspect of some convulsion of nature than of an ordinary daily occurrence. At low tide, wide flats of brown mud are seen to extend for miles, as if the sea had altogether retired from its bed; and the distant channel *appears* as a mere strip of muddy water.

2. At the commencement of flood, a slight ripple is seen to break over the edge of the flats. It *rushes* swiftly forward, and, covering the lower flats almost instantaneously, *gains* rapidly on the higher swells of mud, which *appear* as if they were being dissolved in the turbid waters. The mud flats are soon covered; and then, as the stranger *sees* the water gaining with noiseless and steady rapidity on the steep sides of banks and cliffs, a sense of insecurity *creeps* over him, as if no limit could be set to the advancing deluge. In a little time, however, he sees that the fiat, "Hitherto shalt thou come, but no further," has been issued to the great bay tide: its retreat *commences*, and the waters rush back as rapidly as they entered.

—J. W. DAWSON (1820-).

III. Change the perfect to the present tense.—*The miser has amused. . . .* The miser *amasses* gold as if he were always to live. He *deprives* himself of all amusement; he *shuts* his heart against all sentiments of compassion; he *blushes* not in the face of ridicule; he *shrinks* from no injustice. But suddenly, death *strikes* him. He *carries* but a winding-sheet to the grave, and his unjust wealth *is squandered* in a few days by his prodigal heirs.

Oral Conjugation.—*Strive, swear*, second person singular, solemn style.—Thou *strivest*; thou *swarest*. Thou *strovest*; thou *sworest*. Thou *hast striven*; thou *hast sworn*. . . .

Analysis and Parsing.—I saw that he was tired.—I knew that the book was found.—Cx. decl. sent.;—Subj., *I*;—Pred., *saw*;—Obj., the subs. cl., *that he was tired* (Subj., *he*;—Pred., *was tired*).—*That*, conj.

LESSON CXXIII.—Formation of Verbs—Suffixes.

417. The suffixes which denote to make, to render, to give, are:—

en.	<i>Darken</i> , to make <i>dark</i> .
ate.	<i>Domesticate</i> , to render <i>domestic</i> .
fy, ify.	<i>Simplify</i> , to render <i>simple</i> .
ish.	<i>Publish</i> , to make <i>public</i> .
ite.	<i>Unite</i> , to make <i>one</i> .
e.	<i>Breathe</i> , to make or draw <i>breath</i> .
se.	<i>Cleanse</i> , to make <i>clean</i> .
le.	<i>Crumble</i> , to reduce to <i>crumbs</i> .
ise, ize.	<i>Solemnize</i> , to keep or render <i>solemn</i> .

The suffixes *en*, *fy*, *ish*, *ite*, *se*, are usually added to adjectives; *ize*, *ise*, to nouns or adjectives; *ate*, *e*, *le*, to nouns.

418. The suffix *ize*, is preferred in forming English derivatives; as, *legalize*, *symbolize*, *crystallize*: *ise* is, with very few exceptions, found only in inseparable roots; as, *surprise*, *compromise*, *revise*.

I. Derivation.—Form the verbs from the noun or the adjective.

1. Scribe, <i>Scribble</i> .	2. Bath, <i>Bathe</i> .	3. Length, <i>Lengthen</i> .
Liquid, <i>Liquefy</i> .	Captive, <i>Captivate</i> .	Author, <i>Authorize</i> .
Origin, <i>Originate</i> .	Throat, <i>Throttle</i> .	Knee, <i>Kneel</i> .
Cloth, <i>Clothe</i> .	Ample, <i>Amplify</i> .	Terminus, <i>Terminate</i> .
Peace, <i>Pacify</i> .	Fertile, <i>Fertilize</i> .	Nest, <i>Nestle</i> .
Colony, <i>Colonize</i> .	Fabric, <i>Fabricate</i> .	Strength, <i>Strengthen</i> .
Brand, <i>Brandish</i> .	Critic, <i>Criticize</i> .	Electric, <i>Electrify</i> .
Grain, <i>Granulate</i> .	Glad, <i>Gladden</i> .	Vacant, <i>Vacate</i> .

II. Sentences to be completed.—Supply the verb in the imperative.

1. Judge not according to appearances: you would often be deceived.
Let us send light and joy, if we can, to every one around us.
Acquire the habit of doing everything well.
Do not insult a poor man: his misery entitles him to pity.
Cherish in your soul a noble enthusiasm for duty.
Study nature, whose laws and phenomena are deeply interesting.
2. Harbor no malice in thy heart: it will be a viper in thy bosom.
Never flatter a person: leave that to such as mean to betray him.
Be governed more by a regard to duty than by a prospect of gain.
By forgetting injuries, show yourself superior to revenge.
Call off the thoughts when running on disagreeable objects.
Never put off till to-morrow what you can do to-day.

III. Change to the imperative plural.—*My friend is discreet....*

My friend, be discreet in your words; never make known a secret that has been confided to you, nor say a word that could offend those to whom you speak. Refrain from making the faults you see committed the subject of your conversations; and thus avoid, the very risk of calumny. Be cautious in the choice of your company; seek the society of those only who walk in the footsteps of virtue. In a word, strive to be always modest, meek, and charitable in your dealings with all. Thus you will acquire the esteem and affection of all who witness your conduct.

Oral Conjugation.—*Shake, tear*, in the third person singular, with *she*.—She shakes; she tears. She shook; she tore. She has shaken; she has torn...

Analysis and Parsing.—It requires a steady hand to carry a full cup even.—It needs a divine man to exhibit anything divine.—Sp. decl. sent.;—Subj., *it*;—Pred., *requires*;—Obj., *hand*.—Subj. is mod. by exp. ph., *to carry a full cup even*.—Principal word, *carry*, which is mod. by obj., *cup*, and by adv. *adly, even*.—Obj. is mod. by a. adts., *a* and *steady*.

LESSON CXXIV.—Formation of Verbs—Suffixes.

419. The suffixes which denote the frequent repetition or the intensification of the action are :—

le, el. *Wade, waddle; shove, shovel, shuffle.*

er, k, ch. *Long, linger; tell, talk; stick, stitch.*

These suffixes often denote diminution, or an action done by little starts; as, *fly or fit, flutter or fitter.*

I. Derivation.—Find the verb denoting repetition or intensification.

- | | | |
|--------------------------|---------------------------|-----------------------------|
| 1. Wake, <i>Watch.</i> | 3. Wend <i>Wander.</i> | 5. Wink, <i>Twinkle.</i> |
| Stray, <i>Straggle.</i> | Cling, <i>Clutch.</i> | Climb, <i>Clamber.</i> |
| Hear, <i>Hark.</i> | Set, <i>Settle.</i> | Prate, <i>Prattle.</i> |
| Beat, <i>Batter.</i> | Chat, <i>Chatter.</i> | Poke, <i>Pucker.</i> |
| Drop, <i>Dribble.</i> | Wave, <i>Waver.</i> | Whine, <i>Whimper.</i> |
| Game, <i>Gamble.</i> | Fret, <i>Fritter.</i> | Twit, <i>Twitter.</i> |
| 2. Roam, <i>Ramble.</i> | 4. Crack, <i>Crackle.</i> | 6. Strive, <i>Struggle.</i> |
| Wrest, <i>Wrestle.</i> | Wring, <i>Wrench.</i> | Whet, <i>Whittle.</i> |
| Snuff, <i>Sniffle.</i> | Spit, <i>Sputter.</i> | Grab, <i>Grapple.</i> |
| Stride, <i>Straddle.</i> | Draw, <i>Drawl.</i> | Nick, <i>Notch.</i> |
| Gleam, <i>Glimmer.</i> | Seek, <i>Search.</i> | Mould, <i>Moulder.</i> |
| Crimp, <i>Crumple.</i> | Hang, <i>Hanker.</i> | Ting, <i>Tinkle.</i> |

II. Sentences to be completed.—Supply the verb in the passive voice, required to complete the sense.

1. We are often *blinded* by our own self-love.

The Indians *have been driven* from the borders of the Atlantic to the far west by the steady advance of civilization.

The precepts of the Gospel *are admired* even by the unbelieving.

Benefits *should be long and gratefully remembered.*

The first expedition of Columbus *was fitted* out by John of Anjou.

A great soul *is known* by its strong and tender sympathies.

2. The treasures of wisdom are not to be seized with a violent hand, but to *be earned* by persevering labor.

In times of trouble many alarming rumors *are circulated.*

Columbus *was sent* to the university of Padua, where he acquired the knowledge that *was then taught.*

Virtue *is generally praised*, and it *would be practised* also, if men were wise.

Pride *is increased* by ignorance : those assume the most who know the least.

III. Place the verb derived beside the noun or the adjective.—

Life, *live*; class, *classify*; weak, *weaken*; disbelief, *disbelieve*; catechism, *catechise*; cheap, *cheapen*; glory, *glorify*; office, *officiate*; false, *falsify*; calf, *calve*; rough, *ruffle*; regular, *regulate*; baptism, *baptize*; type, *typify*; crystal, *crystallize*; sooth, *soothe*; culture, *cultivate*; sheath, *sheathe*; extinct, *extinguish*; system, *systematize*; mystery, *mystify*; shelf, *shelve*; replete, *replenish*; quick, *quicken*; luxury, *luxuriate*; quality, *qualify*; equal, *equalize*; loath, *loathe*; special, *specify*; populous, *populate*; analysis, *analyze*; horrid, *horrify*; wreath, *wreath*; emphasis, *emphasize*; clear, *clarify*; Tantalus, *tantalize*.

Oral Conjugation.—*Bid, swing*, in the first person singular.—I bid; I swing. I bade; I swung. I have bidden; I have swung.....

Analysis and Parsing.—One of the most useful effects of action is, that it renders repose agreeable.—One of the crying sins of European government is, that they persecute the Church.—Cx. decl. sent.;—Subj., *one (effect)*;—Pred., *is*;—Att., subs. cl., *that it renders repose agreeable*, (Subj., *it*;—Pred., *renders*;—Obj., *repose*, mod. by a. att., *agreeable*).—Subj. mod. by cx. a. ph., *of the most useful effects of action*.

LESSON CXXV.

Literary Selection for Explanation and Study.

I SAW FROM THE BEACH.

I saw from the beach, when the morning was shining,
 A bark o'er the waters move gloriously on ;
 I came when the sun o'er that beach was declining,—
 'The bark was still there, but the waters were gone.

- 5 Ah! such is the fate of our life's early promise,
 So passing the spring-tide of joy we have known :
 Each wave, that we danced on at morning, ebbs from us,
 And leaves us, at eve, on the bleak shore alone.

- Ne'er tell me of glories serenely adorning
 10 The close of our days, the calm eve of our night ;—
 Give me back, give me back the wild freshness of morning,
 Her clouds and her tears are worth evening's best light.
 —Moore (1779-1852).

Oral Statement—Sketch.....

Literary Analysis.

1. PERSONAGES.

Who are the personages in this selection?—*The poet philosophizing, those who have passed the prime of life referred to in the second stanza, persons addressed in the first two lines of the third stanza, and Nature addressed in the last two verses.*

TIME AND PLACE.

When and whence came the inspiration to the poet to indite these verses?—*His imagination carried him in the morning to the beach, to see a bark sailing, and in the evening to see it again "but the waters were gone."*

2. WORDS AND ACTIONS.

1. What does the poet say in the first two lines ?
 —*In the morning he saw from the beach a bark gliding peaceably on the waters.*
2. What did he do in the evening?—*He returned to the beach and saw the bark, but the waters had gone.*

Literary Analysis.

3. RESULT.

{ To what result do the reflections of the poet on this sudden appearance and disappearance, lead him?—*That such is life. In the early part of life man often has pleasant prospects; but before middle or old age his fortune is often wrecked.*

MORAL.

{ What is the moral the poet reaches in the third stanza?—*Not to look to old age for happiness; but to profit by our youth. There are strong reasons in favor of this, as many never reach old age.*

Questions and Suggestions.

1. From what does this piece take its name?—*From the first half of the first line, a thing very common in short poems, songs, and hymns.*
2. What is the beach?—*The shore of the sea, or of a lake.*
3. Point out a figure in the first verse?—*The morning was dawning.* (Metaphor.—Explain.)
4. For what is o'er used?—*For over.* (Syncope.—Explain.)
5. Alter the inversion in the second verse.—*A bark more gloriously over the waters.*
6. What did he find in the evening?—*He found the bark there, but without waters to sail on; the tide had gone out.*
7. What commences on the 5th line?—*The comparison of life to the bark.*
8. For what is promise used (5th l.)?—*Prospect.* (Metaphor.—Explain.)
9. What is the spring-tide of life?—*Youth.* (Metaphor.—Explain.)
10. Use equivalents for known.—*Experienced, passed, spent.*
11. What is meant by "each wave" (7th l.)?—*Each success.*
12. Explain what is meant by "that we danced on at morning"?—*That we rejoiced over in youth.* (Metaphor.)
13. What is the meaning of ebbs as used here?—*Flees.* (Metaphor.—Give the literal meaning.)
14. What is meant by eve (8th l.)?—*The evening of life—old age.* (Metaphor.)
15. Explain what is meant by "the bleak shore alone."—*Abandoned and forlorn.*
16. For what is ne'er used?—*For never.* (Syncope.—Explain.)
17. Give synonyms of serenely (9th l.).—*Calmly, quietly.*
18. What is the meaning of adorning as used in the 9th line?—*Honoring, praising.* (Give other meanings.)
19. Express "the close of our days" in one word.—*Death.*
20. Express "the calm eve of our night" differently.—*Quiet old age.* (Metaphor.)
21. What is meant by night (10th l.).—*Death.* (Metaphor.)
22. What figure commences on the 11th line?—*Apostrophe.* (Explain.)

Questions and Suggestions.

23. Express in plain language "the wild freshness of morning."—*The joys of youth.* (Metaphor.)
 24. What is meant by *clouds* (last line)?—*The future hidden to youth.* (Metaphor.)
 25. What is meant by *tears* as used here?—*The sorrows of youth which are looked upon as trifles in old age.* (Metaphor.)
 26. What figure is *evening's*?—Metaphor. (Explain.)
 27. What does *light* (last line) mean?—*The knowledge and experience of old age.* (Metaphor.)
 28. What figure is carried out through this piece?—... (Explain.)

29. Parse *was shining* (first line).—Irreg. tr. v., prog. f., ind. m., past t., 3rd p., s. n., having for subj. *morning*.
 30. What is the subject of *more* (2nd l.)?—*Bark*.
 31. What might be used for *were gone* (4th l.)?—*Had gone*.
 32. Parse *life's* (5th l.)—*Life's*, c. n., 3rd. p., s. n., n. g., poss. c.
 33. Parse (1) *each*, (2) *we*, (3) *us* (7th l.).—(1) *Each*, pro. a., and relates to *wave*; (2) *we*, pers. pro., 1st pers., pl. n., m. g., subj. of *danced*; (3) *us*, pers. p., 1st pers., pl. n., m. g., obj. c., gov. by prep. *from*.
 34. Point out, in the third stanza, verbs in the imperative mood.—*Tell, give, give*.
 35. Parse the adjective in the last line.—*Best*, c. a., comp. irreg. (good, better, best), and relates to *light*.
 36. Analyze and parse: *Give me back the wild freshness of morning*.—Sp. imp. sent.;—subj., *thou* (understood);—pred., *give*;—obj., *freshness*;—pred. mod. by sp. adv. ph., *back [to] me*;—obj. lim. by the and mod. by a. adt., *wild* and a. ph., *of morning*;—*me*, pers. pro., 1st. p., s. n., m. g., obj. c. gov. by *to* understood—*give [to] me*.)

Exercise.—Paraphrase / *Saw from the Beach*.

Phraseology and Composition.

- 1.—Distinguish between *seer* and *sere*, *cession* and *session*, *ceder* and *cedar*.
1. *Seer, sere*.—A *seer* is one who sees; one who foresees; a prophet.—*Sere* means dry; withered.
 2. *Cession, session*.—*Cession* is the act of yielding.—*Session* is the act of sitting: sitting of a court, &c.
 3. *Ceder, cedar*.—A *ceder* is a person who yields.—A *cedar* is an evergreen tree.

Phraseology and Composition.

II.—Change the following figurative expressions to plain language, and name the figure contained in each.

1. Roses without thorns are the growth of Paradise alone.
Metaphor.—*Pleasure unmixed with pain is to be found only in Heaven.*
 2. He drank the fatal cup.
Metonymy.—*He drank the poison.*
 3. He was an old man of eighty winters.
Synecdoche.—*He was an old man of eighty years.*
 4. The sunset of his life was unclouded.
Metaphor.—*His old age was without troubles.*
-

III.—Express the meaning of the following sentence in five ways.

Life is short.

1. Our days on this earth are but few.
 2. Our journey through life is quickly finished.
 3. Death knocks at our door when we have scarcely commenced to live.
 4. Our earthly existence is as the grass of the field.
 5. From the cradle to the grave is a very short distance.
-

Exercise on Homophonous Words.

- | | | | |
|-----------------|------------|------------|------------|
| IV.—1. Meeting. | 2. Mighty. | 3. Missed. | 4. Missel. |
| Meting. | Mity. | Mist. | Missal. |
| Might. | Millenary. | Medal. | Moan. |
| Mite. | Millinery. | Meddle. | Mown. |

Where the dash occurs, insert a suitable word taken from the above list.

1. The *meting* of the land will take place shortly after the *meeting*.
That *might* makes right is not a Christian maxim.
Do not sneer at the widow's *mite*.
2. Wellington was a *mighty* general.
Mity means full of mites.
Have you seen the *millinery* department in Petley's?
Millenary means consisting of a thousand.

Exercise on Homophonous Words.

3. The *mist* was so thick that I *missed* my way.
I do not care to *meddle* in the dispute about the *medal*.
4. A *missel* flew into the church and perched upon the *missal*.
I heard the *moan* of a man from among the hay that was newly
mown.

V.—Write a composition on ONE TO-DAY IS WORTH TWO TO-MORROWS.

Questions on the Grammatical Text.

CXXI.

414. From what parts of speech are verbs formed?—415. How are verbs formed from nouns and adjectives?—Give examples.

CXXII.

416. How are verbs derived from other verbs?—Examples.

CXXIII.

417. What suffixes denote, to *make*, to *render*, to *give*?—To what are those suffixes added?—418. When is *ize* suffixed to a word?—In what class of words is the suffix *ize* found?

CXXIV.

419. What suffixes denote the frequent repetition of an action?—Give examples.



CHAPTER VII.—LESSON CXXVI.—Participles.

420. A **Participle** is a word derived from a verb, participating the properties of a verb, and of an adjective or a noun; as, "*A man esteemed and respected by all.*"—"Children fond of reading history."

421. All participles partake of the properties of the verb in as much as they express *action* or *being*, and mark *time*. Some partake of the properties of the adjective, by being joined to nouns to express some *quality* or *state* of the person or thing; as, "*A soldier defending his country.*"—"A speech made in public."—"A young man having finished his education." Others participate the properties of the noun, in being governed by prepositions; as, "*He paid the money before leaving the city.*"—"He left the city after having paid the money."

Participating the properties of the verb, participles may govern the objective case, and be modified in the same manner as verbs.

422. There are three kinds of participles; the *imperfect*, the *perfect*, and the *preperfect*.

I. Derivation.—In No. 1, find the verb derived; in No. 2, the noun from which it is derived; in No. 3, the adjective.—Orally, ask the opposite.

- | | | |
|---------------------------------|--------------------------------|-----------------------------|
| 1. Circular, <i>Circulate</i> . | 2. Exemplify, <i>Example</i> . | 3. Blacken, <i>Black</i> . |
| Fruit, <i>Fructify</i> . | Memorize, <i>Memory</i> . | Publish, <i>Public</i> . |
| Languid, <i>Languish</i> . | Speckle, <i>Speck</i> . | Fondle, <i>Fond</i> . |
| Crumb, <i>Crumble</i> . | Frighten, <i>Fright</i> . | Nullify, <i>Null</i> . |
| Spoil, <i>Spoilate</i> . | Stimulate, <i>Stimulus</i> . | Anglicize, <i>English</i> . |
| Famine, <i>Famish</i> . | Sparkle, <i>Spark</i> . | Putrefy, <i>Putrid</i> . |
| Tyrant, <i>Tyrannize</i> . | Foliate, <i>Folio</i> . | Obviate, <i>Obvious</i> . |

II. Omissions to be supplied.—Find the participle required.

AN EVENING AT SEA.

1. The solar orb, about to sink beneath the waves, was *seen* through the rigging in the midst of boundless space; and, from the motion of the stern, it appeared as if it changed its horizon every moment. A few clouds wandered confusedly in the east, where the moon was slowly *rising*. The rest of the sky was serene; and towards the north, a water-spout, *forming* a glorious triangle with the luminaries of day and night, and *glistening* with all the colors of the prism, rose from the sea, like a column of crystal *supporting* the vault of heaven.

2. He had been well *deserving* of pity who would not have *recognized* in this prospect the beauty of God. When my companions, *doffing* their tarpaulin hats, *entoned* with hoarse voices their simple hymn to Our Lady of Good Help, the patroness of the seas, and tears flowed from my eyes in spite of myself. How *affecting* was the prayer of those men, who, from a frail plank in the midst of the ocean, contemplated the sun *setting* behind the waves!—CHATEAUBRIAND (1768-1848).

III. Replace the present tense by the past.—*Patience strengthens*.... *Patience strengthened* us in faith, *aided* us in our works of charity, *consoled* us in our sufferings, and *sustained* us in the midst of persecutions. By it, we *preserved* our peace and quietude. It *led* us from victory to victory, till we *gained* complete mastery of ourselves. It *enriched* us with merits, and *prepared* for us an eternal reward.

Oral Conjugation.—Draw a line, Drive a horse, in the first person singular.—I draw a line; I drive a horse. I drew a line; I drove a horse. I have drawn a line; I have driven.....

Analysis and Parsing.—Do you know why you were sent?—Does he know whither he is going?—Cx. int. sent.—Subj., *you*;—Pred., *do know*;—Obj., subs. cl., *why you were sent* (Subj., *you*;—Pred., *were sent*).—Why, adv.

LESSON CXXVII.—Imperfect and Perfect Participles.

423. The **Imperfect Participle** implies a continuance of the action or being; as, "*I see the child **playing**.*"—"I saw the child **playing**."—"I shall see him **playing**." In its simple form, it always ends in *ing*; as, "*Boys **studying** their lessons.*"

424. The imperfect participle of a verb in the progressive form, is preceded by the auxiliary *being*; as, "*The children **being** standing, were told to sit down.*"

425. The imperfect participle of a verb in the passive voice, is formed by adding the perfect participle to *being*; as, "*This lesson **being** known, the others are easy.*"

426. The **Perfect Participle** implies a completion of the action or being; as, "*John has his letter **written**.*"—"He had his letter **written**."—"He shall have his letter **written**." It has but one form, and when regular, ends in *ed*; as, "*It is pleasant to hear lesson **studied** with care.*"

The perfect participles of irregular verbs may be found in the list, pp. 208-212.

427. The perfect participle is distinguished from the preterit of the same form by finding which auxiliary form, *did* or *being*, will express the sense; as, "*The child **loved** his parents,*" that is, "*The child **did** love his parents,*" *loved* is a preterit. But in, "*A child **loved** by his parents,*" *loved* is a participle, being equivalent to *being loved*.

I. Perfect Participle.—Supply the perfect participle required.

- | | | |
|----------------------------|------------------------------|--------------------------|
| 1. A wound healed . | 2. A room garnished . | 3. Cattle slain . |
| A hand swollen . | A twig broken . | Time lost . |
| A debt paid . | A lance thrown . | Milk curdled . |
| A knife sharpened . | A bargain settled . | Paper pressed . |
| A favor sought . | A citadel captured . | Sails hoisted . |
| A message sent . | A battle fought . | Trees uprooted . |

II. Omissions to be supplied.—Insert the participle required.

AN EVENING AT SEA.

How the appeal of the poor sailor to the Mother of Sorrows went to the heart! The consciousness of our insignificance in the presence of the Infinite; our hymns *resounding* to a distance over the silent waves; the night *approaching* with its dangers; our vessel, itself a wonder among so many wonders; a religious crew, *penetrated* with admiration and awe; a venerable priest in prayer; the Almighty *bending* over the abyss, with one hand *staying* the sun in the west, with the other *raising* the moon in the east, and *lending*, through all immensity, an attentive ear to the feeble voice of His creatures—all this constituted a scene which no power of art can represent, and which it is scarcely possible for the heart of man to feel.—CHATEAUBRIAND.

III. Change the clause in *Italics* into a phrase the chief word of which is a participle.—*A word that is....* A word *spoken in anger* is always regretted.—Adhere steadfastly to a plan of life *founded on religion*.—*Before denying a favor*, consider the request.—Napoleon, *cradled in the camp*, was the darling of his army.—*Pictures representing flowers* smell only of paint.—We must give some proof of gratitude for every act of kindness *shown us*.—*By deferring repentance for a fault*, we increase our guilt.

Oral Conjugation.—*Beseech, bleed*, in the second person plural.—You beseech; you bleed. You besought; you bled. You have besought.....

Analysis and Parsing.—A word spoken in anger is always regretted.—A day spent in idleness is a day lost.—Sp. decl. sent.—Subj., *word*;—Pred., *is regretted*.—Subj. is mod. by a ph., *spoken in anger* (called also a participial phrase) principal word, *spoken*, which is mod. by adv. ph., *in anger*.—Pred. is mod. by adv. adt., *always*.—*Spoken*, perf. part., and relates to *word*.

LESSON CXXVIII.—Preperfect Participle.

428. The **Preperfect Participle** implies a previous completion of the action or being; as, "*The pupils **having studied** their lessons, go to play.*"—"The pupils **having studied** their lessons, went to play."—"The pupils **having studied** their lessons, will go to play." In the simple verb, it is formed by placing *having* before the perfect participle; as, *having written*.

429. The preperfect participle of a verb in the progressive form, adds the imperfect participle to the auxiliaries *having been*; as, "***Having been walking** all day, I felt tired.*"

430. The preperfect participle of a verb in the passive voice, prefixes *having been* to the perfect participle; as, "*The work **having been completed**, the laborers were dismissed.*"

I. Participles.—Give the participles of the verb in the form indicated.

Come (SIMPLE)	Coming,	Come,	Having come.
Hear (PASSIVE)	Being heard,	Heard,	Having been heard.
Break (SIMPLE)	Breaking,	Broken,	Having broken.
Move (PROGRESS.)	Being moving,	—	Having been moving.
Invalidate (PASSIVE)	Being invaded,	Invaded,	Having been invaded.
Fly (PROGRESS.)	Being flying,	—	Having been flying.
Choose (SIMPLE)	Choosing,	Chosen,	Having chosen.
Read (PROGRESS.)	Being reading,	—	Having been reading.
Reduce (PASSIVE)	Being reduced,	Reduced,	Having been reduced.

II. Sentences to be completed.—Supply the preperfect participle required.

Napoleon *having been banished* to the island of St. Helena, peace was restored to Europe, in 1815.

The Gauls under Brennus *having burnt* Rome, besieged the Capitol.

William II. *having been assassinated* in the New Forest, his brother, Henry I., ascended the throne of England.

Peace of mind *having been secured* by our coöperation with grace, we smile at the misfortunes that afflict us.

Columbus *having discovered* the New World, had the right to give it his name.

The soldiers of Harold *having been marching* during several days, were not in a fit state to meet the Normans at Hastings.

The English *having founded* the City of Halifax in 1749, made it the basis of their operations for the conquest of Canada.

Quebec *having capitulated* after the battle of the Plains of Abraham, the conquest of Canada by England was certain.

III. Change to the passive voice.—*The reading of bad books....*

Many young men *have been ruined* by the reading of bad books. They were at first *seduced* by the brilliant appearances of a work; they were *enticed* to go farther by the charms of the first pages; till finally their imagination was wholly engrossed by the unravelment of the immoral story. When they were *warned* by remorse, the voice of their conscience was stilled.—The heart may be *softened* by fiction without being improved.

Oral Conjugation.—*Feel, behold*, in the first person plural.—We feel; we behold. We felt; we beheld. We have felt; we have beheld.....

Analysis and Parsing.—If you see your neighbor suffering, succor him.—If you wish to be safe, avoid danger.—Cx. imp. sent.;—Subj., you (understood);—Pred., succor;—Obj., him.—Pred. is mod. by adv. cl., if you see your neighbor suffering (Subj., you;—Pred., see;—Obj., neighbor;—mod. by a. adts., your and suffering).—Suffering, imp. part. relating to neighbor.

LESSON CXXIX.—Distinction of Participles.

431. Participles in *ing* often become nouns. When preceded by an article, an adjective, or a noun or pronoun in the possessive case, they are construed as nouns, and ought not to govern the objective, or to be modified by adverbs.

432. Participles often become adjectives to denote something customary or habitual. Participial adjectives may be distinguished from participles.

1. Adjectives usually come before their nouns; as, "*A charming scene.*"—" *A fallen tree.*"

2. They admit the degrees of comparison; as, "*A most amusing story.*"—" *A more learned man.*"

3. They have often no corresponding verb; as, *unfeeling, unknown.*

I. Participial nouns.—Supply a participial noun.

- | | | |
|---------------------------------|---------------------------------|---------------------------|
| 1. A parent's <i>blessing</i> . | 2. A prophetic <i>warning</i> . | 3. Deep <i>learning</i> . |
| A book's <i>binding</i> . | A friendly <i>greeting</i> . | Unjust <i>dealing</i> . |
| A lawyer's <i>pleading</i> . | A generous <i>offering</i> . | Heavy <i>breathing</i> . |
| A tenant's <i>holding</i> . | An efficient <i>standing</i> . | Fluent <i>speaking</i> . |
| A clock's <i>ticking</i> . | A large <i>gathering</i> . | Long <i>watching</i> . |
| A ship's <i>rigging</i> . | A divine <i>calling</i> . | Manly <i>bearing</i> . |

II. Omissions to be supplied.—Find the participle required, and draw one line under the preterits, and two under the participial adjectives.

A STORM IN THE FOREST.

So rapid was the progress of the storm, that before I could think of *taking* measures to insure my safety, the hurricane was *passing* opposite the place where I stood. Never can I forget the scene which at that moment *presented* itself. The tops of the trees were *seen moving* in the strangest manner, in the central current of the tempest, which *carried* along with it a *mingled* mass of twigs and foliage that completely *obscured* the view. Some of the largest trees were *seen bending* and *writhing* under the gale; others suddenly *snapped* across, and many, after a momentary resistance, *fell uprooted* to the earth. The mass of branches, twigs, foliage, and dust that *moved* through the air, was *whirled* onwards like a cloud of feathers, and, on *passing*, *disclosed* a wide space *filled* with *fallen* trees, naked stumps, and heaps of shapeless ruins, which *marked* the path of the tempest. This space was about a fourth of a mile in breadth, and, to my imagination, *resembled* the *dried-up* bed of the Mississippi, with its thousands of planters and sawyers *strewn* in the sand, and *inclined* in various degrees.—AUDUBON (1780-1851).

III. Change the clause in *Italics* to a participial adjective.—Canada possesses many *enchanting* landscapes.—In reasoning, it is necessary to bring forward *convincing* proofs.—Too *fatiguing* work ruins the health.—Penmanship is a much *esteemed* art.—We pity with reason a *spoiled* child.—We should speak positively only on *known* facts.—In autumn, the ground is strewn with *fallen* leaves.—Obliging conduct always procures *deserved* esteem.

Oral Conjugation.—*Welcome, chide*, in the third person plural.—They welcome; they chide. They welcomed; they chid. They have welcomed; they have chidden or chid.....

Analysis and Parsing.—A serpent is less dangerous than a corrupt friend.—A bad book is as dangerous as a bad companion.—Cx. decl. sent.—Subj. *serpent*;—Pred. *is*;—Att., *dangerous*.—Subj. *is* mod. by a. att., *a*;—Att., by adv. att., *less*, and adv. cl., *than a corrupt friend (is dangerous)*.

LESSON CXXX.

Literary Selection for Explanation and Study.

ENGLAND.

The intense and pathetic love of the Irish for Ireland will ever plead for the love of an Englishman for England. Too true it is that an Irishman loves Ireland not only with the natural love of a son to a mother. The sorrows, wrongs, 5 afflictions, the patience, dignity, and martyrdom of Ireland for the Faith—all mingle with his patriotism to purify and elevate it to the supernatural order. With Englishmen, also, it is the love of sons, which cannot be turned away even by persecution and wrong :—

10 A mother is a mother still,
 The holiest thing alive.

And such is my feeling towards England : but I trust without a shade of insular self-exaltation or critical depreciation of other countries. All have their good and their evil. We 15 have faults enough. But the love of my own mother does not nurture or sustain itself upon dislike or detraction of the mothers of other men. It is an original, spontaneous, self-sustaining affection of our nature ; and it is perfect in proportion as it is pure of all inferior and foreign 20 motives. A mother would be little consoled by a love which is kept alive by aversion from others. The love of country is a part of charity. It is natural affection and natural benevolence trained in the home of our kindred, and extended as we grow up into maturity to the race and 25 society of which we are members. As such, England of the past, while yet in the unity of the Faith, had a beauty and a sweetness which command a singular love. And England in its separation and isolation, with all its spiritual sins and social disorders, is still an object of a powerful 30 constraining affection, the highest and deepest of the natural order, rendered personal and intense by the intermingling of the love of friends and of kinsmen.

—Cardinal Manning (1908-).

Oral Statement—Sketch.....

Literary Analysis.

1. PERSONAGES.

What persons are referred to in this selection?—
The Irish, the English.

TIME AND PLACE.

When and where does the patriot manifest his love for his native country?—*Whenever the occasion presents itself, and wherever his lot is cast.*

2. WORDS AND ACTIONS.

1. What will ever plead for the love of Englishmen for England?—*The intense and pathetic love of the Irishman for Ireland.*
2. Has the Irishman any special reasons for loving Ireland?—*Yes: he not only loves his dear Erin with the natural love of a son for a mother; but the sorrows, wrongs, afflictions; the patience, dignity, and martyrdom of Ireland for the Faith, mingle with his patriotism to purify and elevate it to the supernatural order.*
3. How do Englishmen love England?—*They love her with the love of sons—a love which cannot be turned away even by persecution or wrong.*
4. What is suggested in the first four sentences of the second paragraph?—*The people of one nation should not be guilty of critical depreciation of other countries. Every nation has its virtues and its faults.*
5. How is love of country described in the next sentence (commencing on the 17th line)?—*The love of country is natural to man; and it is perfect in proportion as it is pure of all inferior and foreign motives. Charity demands of us this love. It is fostered at the family fireside, and as we grow up it is extended to the race and society of which we are members.*
6. Why should England be dear to the English Catholic?—*Because England of the past, while yet in the unity of Faith, had a beauty and a sweetness which command a singular love.*

3. RESULT.

Why should the English, particularly Catholics, love England of to-day?—*Notwithstanding its "spiritual sins and social disorders," she is worthy of affection and of sincere prayers, "rendered personal and intense by the intermingling of the love of friends and kinsmen."*

MORAL.

What lesson should be learned from this piece?—*Love for one's native land and fervent prayers to the Almighty that one's countrymen may ever serve Him according to the precepts of the Gospel.*

Questions and Suggestions.

1. Where is England?—Point it out on the map.—Bound it.
2. Where is Ireland?—Point it out on the map.—Bound it.
3. Give some words that convey about the same meaning as *intense*, in this place.—*Fervent, sincere*.
4. Give words that convey nearly the same meaning as *pathetic*.—*Tender, loving, affectionate*.
5. What is the meaning of *plead*?—*To urge reasons for*.
6. What was the cause of all Ireland's sufferings?—*Her attachment to the Catholic Church*.
7. Give some details of her *persecutions, sufferings*, . . .
8. What is meant by *supernatural*?—*Above nature*. (This sentence suggests that the Irish love Ireland not only because it is their native land, but also on account of the mementoes of their faith to be found in her history and in her monuments.)
9. What does the fourth sentence suggest?—*That English Catholics should love England notwithstanding the persecution and wrong they have had to endure*.
10. Give the meaning of "without a shade of."—*Without the least*.
11. What is meant by "insular self-exaltation"?—*Without giving undue praise to the island*.
12. Express differently the idea conveyed by "critical depreciation."—*Making little of*.
13. Substitute synonyms for *nurture* and *sustain* (14th l.).—*Nourish and maintain*.
14. What is *detraction*?
15. What is meant by (1) *original* (17th l.), (2) *spontaneous*, (3) *self-sustaining* (18th l.)?—(1) *Preceding all others*, (2) *proceeding from natural feeling*, (3) *keeping up of itself*.
16. What is meant here by "foreign motives" (17th l.)?—*Motives of self-interest, or motives not strictly loyal, selfish motives*.
17. What is meant by *aversion*?—*Dislike, hatred*.
18. What is *benevolence*?—*Love of mankind, accompanied with a desire to promote their happiness*.
19. Use an equivalent for *kindred*.—*Relatives*.
20. What is meant by *maturity* here?—*Ripe age attained on reaching manhood or womanhood*. (Give other meanings.)
21. What is meant by (1) *race* (24th l.), (2) *society* (25th l.)?—(1) *People of the same country*, (2) *associates*. (Here it seems to mean *people of the same faith*.)
22. What is referred to in the sentence commencing on the 25th line: "As such, England of the past . . ."?—*England when she was a Catholic nation*. (The history of Catholic England has charms for the Catholic heart.)
23. What is referred to at the beginning of the next sentence?—*England separated from the Catholic Church*.
24. What is the meaning of *isolation* (28th l.)?—*In a detached situation; here, detached from the Catholic Church*.
25. What is meant by "spiritual sins"?—*Sins of the mind*. (Here it means, *not believieg in all the doctrines of the Catholic Church*.)
26. What are the social disorders referred to (29th l.)?—*Disagreements first with Catholics, and the consequent persecutions; then the disagreement of Protestants among themselves, and many other social disorders*. (Give examples from English History.)

Questions and Suggestions.

27. What is "the highest and deepest affection of the natural order"?
—*Love for our friends, notwithstanding their sins.* (Examples:
The love of the father of the prodigal son; the love of St.
Monica for her husband and for her son, St. Augustine; the
the love of Jesus for the sinner: "I came not to call the just,
but sinners to repentance.")
28. Point out verbs in the infinitive mood in the 6th and 7th lines.
—*Purify, elevate.*
29. Make a list of the adverbs in the second sentence.—*Too, not, only.*
30. What is the subject of *can be turned* (8th l.)?—*Which.*
31. Point out the adjectives in the third sentence.—*All* (pro.), *referring to the nouns in the fore part of the sentence as far as of, supernatural* (c.).
32. Point out the prepositions in the next sentence.—*With, of, by.*
33. Point out the conjunctions in the first sentence of the second paragraph.—*And* (cop.), *but* (dis.), *or* (cop.).
34. Parse *enough* (15th l.).—Pro. a., and relates to *faults*.
35. Parse the pronouns in the fourth sentence of the second paragraph (commencing on 15th l.).—*My*, pers. pro., 1st pers., s. n., m. g., poss. c.; *itself*, pers. pro., 3rd pers., s. n., n. g., obj. of *nurture or sustain*.
36. Point out the participles in the sentence commencing on the 22nd line.—*Trained* (perf.), *extended* (perf.).
37. Analyze and parse: *England of the past, while yet in the unity of the Faith, had a beauty and a sweetness which command a singular love.*—Cx. decl. sent., consisting of a principal or independent clause extending to *sweetness*, and a complex clause, *which command a singular love*;—subj. of prin. cl., *England*;—pred., *had*;—obj., *beauty and sweetness*;—subj. mod. by sp. a. ph., *of the past*;—pred. mod. by cx. adv. ph., *while yet in the unity of the Faith*, the prin. part of which is *while yet in the unity*, mod. by the sp. a. ph., *of the faith*;—*beauty and sweetness* mod. by the dep. cl., subj. of dep. cl., *which*;—pred., *command*;—obj., *love, him*, by *a* and mod. by *a. adt., singular*.

Exercise.—Write a sketch of *England*.

Phraseology and Composition.

- I.—Substitute for the verb, the verb *be*, an adjective, and a preposition.

interests.....	This study <i>is interesting</i> to me.
signifies.....	The remark <i>is significant</i> of much.
obey.....	Pupils should <i>be obedient</i> to their teachers.
injure.....	Caterpillars <i>are injurious</i> to trees.
indicate.....	Your words <i>are indicative</i> of doubt.
instructed.....	His lectures <i>were instructive</i> to everybody.

Phraseology and Composition.

II.—Construct sentences which shall each contain one of the following words and its opposite: *poverty, ignorance, mildness*.

1. We acquire virtue more quickly by means of *poverty* than by means of *wealth*.
Prefer *poverty* without reproach, to *wealth* unlawfully acquired.
 2. *Ignorance* begets many evils; true *knowledge* is the source of numerous *blessings*.
Knowledge is the fruit of study; *ignorance* is the result of laziness.
 3. *Mildness* appeases *anger*.
Mildness wins hearts; *anger* embitters them.
-

III.—Draw a comparison between the *surly boy* and the *porcupine*.

THE PORCUPINE.

The porcupine lives a solitary life in the forest. All his body is covered with spikes. When any one approaches him, he rolls himself into a ball and erects his spears. We know not how to lay hold of him; and if we try to catch him, we shall certainly be wounded.

THE SURLY BOY.

The surly boy cannot endure company. His manners are repulsive. When we offer him any advice, he immediately becomes angry. We know not how to deal with him; and we receive but insolent words if we reproach or punish him.

Exercise on Homophonous Words.

- | | | | |
|--------------|----------|-----------|------------|
| IV.—1. Mode. | 2. Mote. | 3. Muse. | 4. Mucous. |
| Mowed. | Moat. | Mews. | Mucus. |
| Monetary. | Mule. | Mustard. | Nave. |
| Monitory. | Mewl. | Mustered. | Knave. |

Where the dash occurs, insert a suitable word taken from the above list.

1. This is the *mode* in which oats are *mowed*.
His *monitory* voice was frequently heard telling his people not to think too much of *monetary* matters.
2. A *mote* may cause great pain to the eye.
A *moat* is sometimes very wide.
Hear how the children *mewl*, because they are not permitted to ride upon the *mule*.

Exercise on Homophonous Words.

3. The *mews* of the cat awakened me from my *musc*.
Mustard has a pungent taste.
 The volunteers were *mustered*.
4. *Mucus* is a slimy fluid secreted by the *mucous* membrane.
 That *knave* picked my pockets in the *nave* of the church.

V.—Write A LETTER TO A FRIEND announcing your intention to pay him a visit during the summer vacation.

Questions on the Grammatical Text.

CXXVI.

420. What is a participle?—421. How do participles participate the properties of the verb?—How do some participles partake of the properties of the adjective?.....others, of the noun?—422. How many kinds of participles are there?

CXXVII.

423. What does the *imperfect* participle imply?—How is it formed in the simple conjugation?—424.....In the progressive form?—425.....In the passive voice?—426. What does the *perfect* participle imply?—How is it formed when regular?—427. How is the perfect participle distinguished from the preterit, when they are of the same form?—Give the example.

CXXVIII.

428. What does the *preperfect* participle imply?—How is it formed in the simple verb?—429.....In the progressive form?—430.....In the passive voice?

CXXIX.

431. What do participles in *ing* often become?—How are participial nouns distinguished from participles?—432. How are participles distinguished from participial adjectives?



CHAPTER VIII.—ADVERBS.

I.—Classification of Adverbs.

433. An **Adverb** is a word added to a verb, a participle, an adjective, or another adverb, to modify it; as, "*The boys are almost all here working very diligently.*"

434. Adverbs are divided into several classes:—

- | | |
|---|--|
| 1. Adverbs of time; | as, <i>Always, now, then, formerly, soon, presently, lately, yesterday, by-and-by, etc.</i> |
| 2. " " place; | as, <i>Above, around, beside, elsewhere, somewhere, whence, thither, upwards, etc.</i> |
| 3. " " degree; | as, <i>Almost, chiefly, entirely, exceedingly, perfectly, partially, principally, wholly, etc.</i> |
| 4. " " manner; | as, <i>Well, ill, wisely, slowly, justly, softly, faithfully, sincerely, etc.</i> |
| 5. " " order, repetition; | as, <i>First, secondly, thirdly, next, lastly, once, twice; etc.</i> |
| 6. " " comparison; | as, <i>As, more, less, most, least, etc.</i> |
| 7. " " affirmation,
negation, doubt; | as, <i>Yes, yea, indeed, doubtless; no, nay, not, nowise; perhaps, may-be, possibly, perchance, etc.</i> |

Adverbs of degree and comparison are usually connected to adjectives or adverbs; the others are usually connected to verbs or participles. The adverbs *yes, yea, no, nay*, are independent, being equivalent to a whole sentence.

435. **Conjunctive Adverbs** are those which perform the office of conjunctions, as well as to express time, place, degree, manner, etc.; as, "*They will come when they are ready.*"

436. The principal conjunctive adverbs are:—*After, also, as, before, besides, even, hence, otherwise, since, so, thence, therefore, till, until, when, where, wherefore, while, whilst, why.*

437. Many words are used either adjectively or adverbially according to their construction in the sentence; as, *To come late, to work hard, to fall thick and fast.*

Among these are adjectives in *ly* derived from periods of time; as, *daily, yearly, annually*; and those denoting direction; as, *northerly, westward.*

438. The adverbs *how, when, whence, where, whither, why*, and *wherefore*, are frequently used as interrogatives; as, "*How did you fare?*"—"Whither did they go?"—"Why has he come?"

433. What is an Adverb?—Give examples.—434. Into what classes are adverbs divided?—Give examples of each.—To what are adverbs of degree and comparison usually connected?.....the others?—What is remarked of the adverbs *yes, no*?—435. What are Conjunctive Adverbs?—436. Which are the principal conjunctive adverbs?—437. Are not many words used either as adjectives or adverbs?—What kind of derivatives are used either adjectively or adverbially?—438. Which are the interrogative adverbs?

II.—Modifications of Adverbs.

489. A few adverbs admit of being regularly compared after the manner of adjectives ; as, *often, oftener, oftenest ; soon, sooner, soonest ; early, earlier, earliest.*

440. Most adverbs of *manner* admit the comparative adverbs *more* and *most*, *less* and *least* before them ; as, *wisely, more wisely, most wisely ; culpably, less culpably, least culpably.*

441. The following adverbs are irregularly compared :—*Well, better, best ; badly or ill, worse, worst ; little, less, least ; much, more, most ; far, farther, farthest ; forth, further, furthest.*

442. Adverbs may be modified :—

1. By another adverb ; as, *very truly.*
2. Sometimes by a phrase or a clause ; as, “ *He came conformably to his promise.* ”—“ *He runs faster than you can.* ”

III.—Formation of Adverbs.

443. Adverbs are formed :—

1. By compounding two or more words ; as, *sometimes, heretofore, to-day, now-and-then, by-and-by.*
2. By the prefix *a* added to a noun, an adjective, or a verb ; as, *afresh, away, ago, astray, aloft, abroad.*
3. By the suffixes *ly, ward, wards, wise or ways*, to express manner, direction, way ; thus,

Fiercely, in a *fierce* manner.

Downwards, in the direction *down*.

Crosswise, in the direction *across*.

Sideways, in a *side* manner.

The suffix *ly* is always added to adjectives ; the others are sometimes added to nouns ; as, *homewards, lengthwise.*

444. Adjectives ending in *le* preceded by a consonant, reject these letters before suffixing *ly* ; as, *able, ably ; simple, simply.*

CHAPTER IX.—PREPOSITIONS.

445. A **Preposition** is a word used to express some relation of different things or thoughts to each other, and is generally placed before a noun or a pronoun ; as, “ *Joshua governed after Moses, and introduced the Jewish people into the Promised Land.* ” The word *after* shows the relation of time between *Moses* and *governed* ; *into* shows the relation of place between *land* and *introduced*.

439. Do adverbs admit of comparison?—Give examples.—440. How are most adverbs of manner compared?—441. What adverbs are irregularly compared?—Compare *well.....ill.....*—442. How may adverbs be modified?—443. How are adverbs formed?—Give examples of adverbs compounded.....of adverbs derived by means of a prefix.....by means of a suffix.—444. How do adjectives ending in *le* add *ly*?—445.—What is a Preposition?

446. The terms between which the preposition shows relation, are called the *antecedent* and the *subsequent* term.

The *antecedent* term of the relation may be a noun, an adjective, a pronoun, a verb, a participle, or an adverb; as, "*The dogs of our neighbor caught a fox under the barn.*"—"It is necessary for him to go."—"Agreeably to his promise he showed me the plan copied with the pantograph."

The *subsequent* term may be a noun, a pronoun, a verb in the infinitive mood, or a participle; as, "*The paper lies on the desk before me.*"—"Strive to improve your mind by reading good books."

When the subsequent term is a noun or a pronoun, it must be in the objective case.

447. The prepositions most commonly used are:—*About, above, across, after, against, along, amid or amidst, among or amongst, around, at, before, behind, below, beneath, beside, between, beyond, by, concerning, down, during, except, excepting, for, from, in, into, mid, notwithstanding, of, off, on, over, past, pending, regarding, respecting, round, since, through, throughout, till, to, touching, toward or towards, under, underneath, until, up, upon, with, within, without.*

448. *For* and *since*, when they signify *because*, are conjunctions; as, "*Be on your guard against flattery, for it is an insidious poison.*"—"Since you suspect me, I have nothing to say." *Notwithstanding*, when it comes before a nominative or before the conjunction *that*, is a conjunction; as, "*The man is honest notwithstanding that he is unsuccessful in business.*"

449. The principal relations which prepositions indicate are the following:—

- | | | |
|----|---|--|
| 1. | Relation of place, of end, of tendency; | as, <i>Go to Montreal.</i> |
| 2. | " " position, of rank; | as, <i>Between the houses.</i> |
| 3. | " " origin, of property; | as, <i>The copy of James.</i> |
| 4. | " " extent, of time; | as, <i>During the week.</i> |
| 5. | " " separation, of exception; | as, <i>Soldiers without a general.</i> |
| 6. | " " union, of conformity; | as, <i>Move with the stream.</i> |
| 7. | " " opposition, of aversion; | as, <i>Speak against the truth.</i> |
| 8. | " " means; | as, <i>Cut by John with a knife.</i> |

The same preposition may express several relations; as, *To pass by Ottawa; to try by law; to make by machinery; little by little; to be ready by evening, etc.*

In like manner, there may be many different relations between two words; as, *To go to the lake; to go on the lake; to go up the lake; to go towards the lake; to go around the lake; etc.*

450. The preposition is sometimes removed from before the word it governs; as, "*He traveled all the city over.*" This happens most frequently when the preposition relates to the relative pronoun *that* or *as*; as, "*Samson is the strongest man that we read of in history.*"—"He took such *as* I pointed to."

451. The preposition is sometimes omitted; especially *to* or *unto*; as, "*The house is near (to) the river.*"—"He lives opposite (to) the school."—"I lent (to) him my knife."—"He looks like (unto) his brother."

446. What are the terms called, between which the preposition shows relation?—What may the *antecedent* term be?.....the *subsequent*?—447. Which are the prepositions most commonly used?—448. When are *for* and *since* conjunctions?.....*notwithstanding*?—449. What are the principal relations indicated by prepositions?—450. Is the preposition ever removed from before the word it governs?—When does this most frequently occur?—451. Is the preposition ever omitted?—Give examples.

452. Two prepositions sometimes come together to express a relation ; they should be taken together in parsing ; as, "*The Franks came from beyond the Rhine.*"—" *He took a pencil out of his pocket.*"—" *He drew the bench from under the table.*"

453. Many of the words usually prepositions, as *after, before, out, up, below*, etc., are in frequent use as adverbs. They are to be considered adverbs when they have no subsequent term of relation ; as, "*The eagle flew up, then around, then down again.*"—" *You may go before, but John must stay behind.*"

454. Some prepositions are intimately joined to a word as prefixes, and modify its meaning ; as, *outgeneral, upset, overgrowth, offspring, bystander, afterthought, underagent.*

455. The prepositions *in, at, of* (or its contractions, *o', a'*), *on*, are used in several compound nouns ; as, *Commander-in-chief, sergeant-at-arms, man-of-war, jack-a'-lantern, Carrick-on-Suir.*

CHAPTER X.—CONJUNCTIONS.

456. A **Conjunction** is a word used to connect words or clauses in construction, and to show the dependence of the terms so connected ; as, "*He is patient and happy, because he is a good Christian.*" The conjunction *and* joins two words ; *because*, two clauses.

457. Conjunctions are divided into two general classes, *copulative and disjunctive.*

458. A **Copulative Conjunction** is one that denotes an addition, a cause, a consequence, or a supposition ; as, "*John and Henry were deceived, because they are inexperienced.*"—" *Live well that you may die well.*"—" *Correct him if he is wrong.*"

459. The principal copulative conjunctions are: *And, as, both, because, even, for, if, that, then, since, so.*

460. A **Disjunctive Conjunction** is one that denotes opposition of meaning ; as, "*Be not overcome by evil, but overcome evil by good.*"

461. The principal disjunctive conjunctions are: *Or, nor, either, neither, than, though, although, yet, but, except, whether, lest, unless, notwithstanding.*

452. Do two prepositions ever come together?—453. Are not many words, usually prepositions, frequently used as adverbs?—454. How are some prepositions used that are intimately joined to a word?—455. What prepositions are sometimes used in compound words?—456. What is a Conjunction?—457. How many general classes of conjunctions are there?—458. What is a Copulative Conjunction?—459. Which are the principal copulative conjunctions?—460. What is a Disjunctive Conjunction?—461. Which are the principal disjunctive conjunctions?

462. *Both* is a conjunction when it corresponds to *and*; as, "*He is a man both prudent and industrious.*" In other cases, it is a pronominal adjective; as, "*He spoke to both the men.*"

Either and *neither* are conjunctions when they correspond to *or* and *nor* respectively; as, "*He had resolved either to conquer or to die.*" In other cases, they are usually pronominal adjectives; as, "*Either road will lead you to town.*"

That is a relative pronoun when it is equivalent to *who* or *which*; as, "*It was I that (who) did it.*" It is a pronominal adjective when it relates to a noun expressed or understood; as, "*I keep this book, but you may take that one.*" *That* is a conjunction when it introduces a consequence or purpose; as, "*I came that I might assist you.*"

As is a conjunction when it is equivalent to *because*, when it introduces an example or a word in apposition, or when it follows an adverb or an adjective without a noun understood; as, "*As (because) no one claims it, you may keep it.*"—"*I assume it as a fact.*"—"*It is not so bright as I thought.*"

463. A few conjunctions of each class are used in pairs, one referring or answering to the other; as, "*I do not know whether he will go or not.*" They are: *Though* or *although*—*yet*; *whether*—*or*; *either*—*or*; *neither*—*nor*; *both*—*and*; *if*—*then*. These are called **corresponsive conjunctions**.

464. Some conjunctions correspond to words of other parts of speech; as, *such* (adj.)—*as*; *such*—*that*; *as* (adv.)—*as*; *as*—*so*; *so* (adv.)—*as*; *so*—*that*. Thus, "*The difference is such that all will perceive.*"—"*The water was as cold as ice.*"—"*How can you descend to a thing so base as falsehood.*"—"*The man was so poor that he could not make restitution.*"

465. Conjunctions are also divided into *coordinate* conjunctions and *subordinate* conjunctions.

The *coordinate* conjunctions are those which connect clauses of the same nature; as, *and*, *or*, *nor*, *but*.

Subordinate conjunctions are those which express dependence; as, *if*, *because*, *as*, *that*, *though*.

466. Clauses joined by *coordinate* conjunctions usually form compound sentences; as, "*Straws swim on the surface; but pearls lie at the bottom.*"

CHAPTER XI.—INTERJECTIONS.

467. An **Interjection** is a word uttered merely to indicate some strong or sudden emotion of the mind; as, "*Alas! I fear for the safety of my friend.*"

468. The interjections most commonly used are: *Ah! alas! aha! bah! bravo! eh! fie! ha! hallo! hum! hurrah! hush! lo! O! Oh! pshaw! tut-tut!*

469. Words that are usually nouns, adjectives, verbs, or adverbs, are occasionally used as interjections; as, *Heavens! silence! shocking! farewell! good! hail! what! indeed! out! off! look! welcome! shame! begone! see!*

462. When is the word *both* a conjunction?.....an adjective?—When are *either* and *neither* conjunctions?—When is *that* a pronoun?.....an adjective?.....a conjunction?—When is *as* a conjunction?—463. How are some conjunctions used?—Which are they?—What are they called?—464. What conjunctions correspond to words that are of other parts of speech?—465. How else are conjunctions divided?—What are *Coordinate Conjunctions*?.....*Subordinate Conjunctions*?—466. What kind of sentences are usually formed by *coordinate conjunctions*?—467. What is an *Interjection*?—468. Which are the most commonly used *Interjections*?—469. Cannot many words usually belonging to other parts of speech become interjections?

470. Interjections are used:—

To express joy;	Eigh! aha! lo!
" " sorrow;	Oh! ah! hoo! alas!
" " fear;	Eh! oh! ah! O dear!
" " wonder;	O! ha! strange! indeed! what!
" " aversion;	Fie! foh! pshaw! pugh! tut-tut!
To call;	Ho! hallo! ahoy!
" encourage;	Good! bravo! well-done! hurrah!
" stop;	Hold! soft! whoa! ho!
" silence;	Hush! hist! hark! mum!
" address;	O! hail! welcome! farewell! good-by!
" interrogate;	Eh? na? hey?

CHAPTER XII.—FIGURES OF ETYMOLOGY.

471. A **Figure of Etymology** is an intentional deviation from the ordinary formation of words.

472. The principal figures of Etymology are: *A-pha'-re-sis*, *syn'-co-pe*, *a-poc'-o-pe*, *pros'-the-sis*, *par-a-go'-ge*, *di-ar'-e-sis*, *syn-ar'-e-sis*, and *tmé'-sis*.

473. **Aphæresis** is the omission of some of the initial letters of a word; as, 'gan, for *began*; 'gainst, for *against*; 'twist, for *betwist*.

474. **Syncope** is the omission of some of the middle letters of a word; as, giv'n, for *given*; o'er, for *over*; con-q'ring, for *conquering*.

475. **Apocope** is the omission of some of the final letters of a word; as, tho', for *though*; th', for *the*; thro', for *through*.

476. **Prosthesis** is the prefixing of an expletive syllable to a word; as, adown, for *down*; bestrow, for *strow*; yelad, for *clad*.

477. **Paragoge** is the annexing of an expletive syllable to the end of a word; as, steepy, for *steep*; withouten, for *without*.

478. **Diæresis** is the separating of two vowels that might form a diphthong; as, *aëronaut*, *coöperate*, *reënter*.

479. **Synæresis** is the sinking of two syllables into one; as, *seest*, *fished*, *leagued*.

480. **Tmesis** is the inserting of a word between the parts of a compound; as, *On which side soever*, for *on whichever side*; *to God ward*, for *toward God*.

470. What interjections are used to express joy?.....sorrow?.....fear?.....To call?.....to encourage?.....471. What is a figure of Etymology?—472. What are the principal figures of etymology?—473. What is Aphæresis?—474...Syncope?—475...Apocope?—476...Prosthesis?—477...Paragoge?—478...Diæresis?—479...Synæresis?—480...Tmesis?

LESSON CXXXI.—Adverbs.

Oral Exercise.—Find a noun, an adjective, and a verb derived from the same root as the adverb.

Providentially,	Providence,	Provident,	Provide.
Humanely,	Humanity,	Human,	Humanize.
Perceptibly	Perception,	Perceivable,	Perceive.
Perpetually,	Perpetuity,	Perpetual,	Perpetuate.

I. Derivation.—Find the adverb derived.

- | | | |
|-------------------------|----------------------|----------------------|
| 1. Wind, Windward. | 3. Bright, Brightly. | 5. Other, Otherwise. |
| Studious, Studiously. | Home, Homeward. | Civil, Civilly. |
| Fertile, Fertilely. | Edge, Edgewise. | Suitable, Suitably. |
| Fearless, Fearlessly. | Easy, Easily. | West, Westward. |
| Infallible, Infallibly. | Fierce, Fiercely. | Neat, Neatly. |
| Heaven, Heavenward. | Artful, Artfully. | Sole, Solely. |
| 2. Awkward, Awkwardly. | 4. Noble, Nobly. | 6. Notable, Notably. |
| Straight, Straightways. | Swift, Swiftly. | After, Afterwards. |
| Affable, Affably. | Meek, Meekly. | Humble, Humbly. |
| Playful, Playfully. | Pale, Palely. | Cross, Crosswise. |
| Servile, Servilely. | Back, Backwards. | Durable, Durably. |
| Gloomy, Gloomily. | Feeble, Feebly. | Side, Sideways. |

II. Adverbs.—Insert the adverb required.

1. Without much thought, books cannot be *profitably* read.

There are few who ever accomplish as much as they expected.

How inconceivably thin and tender are the threads of a spider.

Science has hardly penetrated beneath the surface of nature.

We commonly look at things exclusively from our own point of view.

Some men engage in labors in which they afterwards take no delight.

Such as are careless of themselves, are seldom mindful of others.

2. Advice should be *seasonably* administered.

If you find that you have a hasty temper watch it narrowly.

A year is much in human life, particularly to the young.

There is very often more happiness in the hut than in the palace.

Follow the perfections of thy enemy rather than the errors of thy friend.

Laws should not be the rich man's luxury, but the poor man's remedy.

Insulted virtue avenges itself sooner or later on states, as well as on private men.

III. Add a second subject.—Prayer (and good works) arrest the arm of divine justice.—Diligent work (and good conduct) always bear happy fruits.—Thou (and I) are convinced of the necessity of application in our studies.—The prosperity (and the glory) of the wicked vanish quickly.—He (and you) must be more careful in the choice of your readings.—John (and James) have favored us with their company.—Time (and tide) wait for no man.—Patience (and diligence), like faith, remove mountains.—Thunder (and lightning) attest the omnipotence of God.—He (and I) rely on our greater application, to make up for the time we may have lost.

Oral Conjugation.—Withdraw the expression, *strive to excel*, in the first person singular.—I withdraw the expression, I *strive to excel*. I withdrew the expression; I *strove to excel*. I have withdrawn.....; I have striven.....

Analysis and Parsing.—Such as are careless of themselves, are seldom mindful of others.—Those who read in a proper spirit, can scarcely read too much.—Cx. decl. sent.—Subj., *such (persons)*;—Pred., *are*;—Att., *mindful*.—Subj. is mod. by a. cl., *as are careful of themselves* (Subj., *as*;—Pred., *are*;—Att., *careless*, which is mod. by a. ph., *of themselves*).—Att. is mod by a. ph., *of others*.—As, rel. pro.;—*seldom*, adv. of time, and relates to the v. *are*.

LESSON CXXXII.—Adverbs and Prepositions.

Oral Exercise.—Find a synonymous adverb and a contrary adverb.

Promptly,	Speedily,	Slowly.	Artfully,	Cunningly,	Awkwardly.
Merrily,	Joyfully,	Sadly.	Gently,	Tamely,	Roughly.
Bravely,	Courageously,	Cowardly.	Dimly,	Obscurely,	Brightly.
Diligently,	Carefully,	Negligently.	Surely,	Certainly,	Perhaps.

I. Adverbs.—Change the adverb to an adjective followed by the word *manner*, or to a noun preceded by the preposition *with*.

1. Strangely, <i>in a strange manner.</i>	2. Passionately, <i>with passion.</i>
Effectively “ <i>effective</i> “	Ironically “ <i>irony.</i>
Loosely “ <i>loose</i> “	Justly “ <i>justice.</i>
Loyally “ <i>loyal.</i> “	Carefully “ <i>care.</i>
Definitely “ <i>definite</i> “	Heroically “ <i>heroism.</i>
Bravely “ <i>brave</i> “	Speedily “ <i>speed.</i>
Abusively “ <i>abusive</i> “	Serenely “ <i>serenity.</i>
Austerely “ <i>austere</i> “	Briefly “ <i>brevity.</i>
Fertilely “ <i>fertile</i> “	Actively “ <i>activity.</i>

II. Prepositions.—Supply the preposition.

- Do *unto* others as you would have them do *unto* you.
Sense shines *with* the greatest luster, when it is set *in* humanity.
Against great force of reasoning, it is vain *to* contend.
By playing with a fool *at* home, he'll play *with* you abroad.
All virtues are *in* agreement; all vices, *at* variance.
Hope, the balm *of* life, soothes us *under* every misfortune.
He who formed the heart certainly knows what passes *within* it.
- A distinction must be made *between* fame and true honor.
Care and toil came *into* the world *with* sin.
It is the duty of a child *to* obey, not *to* direct, his parents.
How consoling is the prayer *for* friends *beyond* the grave.
Take unity *out of* the world, and it dissolves *into* chaos.
The memory *of* the eyes that hung *over* a man in infancy and childhood, will haunt him *through* all his after years.

III. Suppress the second subject.—Hemp (and flax) is used in the manufacture of cordage and canvas.—The owl (and the whip-poor-will) is heard only during the night.—Honors (and pleasures) seduce the heart.—Temperance (and exercise) preserves health.—Honor (and happiness) forsakes the indolent.—In unity consists the security (and welfare) of every society.—Poverty (and obscurity) oppresses him only who esteems it oppressive.—Hatred (and animosity) is inconsistent with Christian charity; guard, therefore, against the slightest indulgence of it.—Thou (and I) shouldst always desire the happiness of thy neighbor.—Thou (and thy friend) shouldst prepare thyself valiantly for the combats of this life.—John (and I) endeavors to learn the duties that will be required of him.

Oral Conjugation.—Bespeak his sentiments, gainsay the assertion, in the third person singular.—He bespeaks his sentiments; he gainsays the assertion. He bespoke.....; he gainsaid..... He has bespoken.....; he has gainsaid.....

Analysis and Parsing.—The chief misfortunes that befall us in life, can be traced to some vices and follies that we have committed.—The greatest troubles that we meet with in the world, arise from a temper that is not controlled.—Cx. decl. sent.—Subj., *misfortunes*;—Pred., *can be traced*.—Subj. is mod. by a. adts., *the and chief*, anc. by the a. cl., *that befall us in life* (Subj., *that*;—Pred., *befall*;—Obj., *us*.—Pred is mod. by adv. ph., *in life*).—Pred. is mod. by adv. ph., *to some vices and follies*, which is mod. by a. cl., *that we have committed*.—In, prep. showing the relation between *befall* and *life*.—With, prep., showing the relation between *meet* and *that*.

LESSON CXXXIII.—Adverbs and Conjunctions.

Oral Exercise.—Give the infinitive mood of the verbs *write, read, study, laugh*, in the progressive form; and *call, hear, stop, draw*, in the passive voice.

PROGRESSIVE.		PASSIVE.	
<i>To be writing,</i>	<i>To have been writing.</i>	<i>To be called,</i>	<i>To have been called.</i>
<i>To be reading,</i>	<i>To have been reading.</i>	<i>To be heard,</i>	<i>To have been heard.</i>
<i>To be studying,</i>	<i>To have been studying.</i>	<i>To be stopped,</i>	<i>To have been stopped.</i>
<i>To be laughing,</i>	<i>To have been laughing.</i>	<i>To be drawn,</i>	<i>To have been drawn.</i>

I. Adverbs.—Find two synonymous adverbs.

- | | | | | | |
|---------------|--------------|---------------|-------------|------------|-------------|
| 1. Exactly, | Precisely, | Accurately. | 3. Clearly, | Plainly, | Openly. |
| Horribly, | Dreadfully, | Hideously. | Rigidly, | Stiffly, | Inflexibly. |
| Affably, | Civilly, | Courteously. | Shortly, | Briefly, | Concisely. |
| Gladly, | Cheerfully, | Joyously. | Nimble, | Actively, | Briskly. |
| Copiously, | Plentifully, | Abundantly. | Gravely, | Seriously, | Composedly. |
| 2. Miserably, | Unhappily, | Wretchedly. | 4. Hastily, | Speedily, | Quickly. |
| Abruptly, | Suddenly, | Unexpectedly. | Firmly, | Solidly, | Strongly. |
| Chiefly, | Especially, | Principally. | Nicely, | Prettily, | Elegantly. |
| Lazily, | Slothfully, | Sluggishly. | Sullenly, | Morosely, | Sourly. |
| Craftily, | Artfully, | Cunningly. | Aptly, | Fitty, | Properly. |

II. Conjunctions.—Supply the conjunction required by the sense.

1. Poisons are sweet in the moral world, as truly as in the natural.
To learn in youth, is less painful *than* to be ignorant in old age.
There are few voices in the world, *but* many echoes.
Light, *whether* it be material or spiritual, is the best reformer.
Unless it blossoms in spring, the tree will not bear fruit in autumn.
People are rude and impolite, *because* they are ignorant.
Let *neither* indolence nor vice canker the promise of the heart.
2. Not a loud voice, *but* strong proofs bring conviction.
Virtue is so amiable *that even* the vicious admire it.
The good which men do is not lost; *though* it is often disregarded.
If you know that your object is good, then without hesitation seek it.
Respect yourself *that* others may not disrespect you.
Books, regarded merely as a gratification, are worth more *than* all the luxuries on earth.
Of nothing may we be more sure *than* of this truth, *that, if* we cannot sanctify our present lot, we could sanctify no other.

III. Change to the imperative.—*Thou shalt love. . . . Love thy neighbor as thyself.—Honor thy father and thy mother.—Preserve thy heart in innocence.—Remember the benefits you have received.—Thaw the oil by heating it.—Seal your letters before posting them.—Be not too anxious about the future.—Never hide the truth.—Never swerve from the path of duty.—Sanctify the Sunday.—Be governed by the counsels of the wise.—Do not rumple your copy.—Imitate the examples given us by the virtuous.—Speak only the truth.—Perform what you promise; but never promise what you cannot perform.*

Oral Conjugation.—Overflow its banks, outfly the swallow, with the pronoun *it*.—It overflows its banks; it outflies the swallow. It overflowed its banks; it outflew the swallow. It has overflowed its banks; it has outflown.....

Analysis and Parsing.—Straws swim upon the surface; but pearls lie at the bottom.—Song soothes our pains; and age has pains to soothe.—Comp. decl. sent.—Subj. of 1st cl., *straws*;—Pred., *swim*, which is mod. by adv. *ph.*, upon the surface;—Subj. of 2nd cl., *pearls*;—Pred., *lie*, which is mod. by adv. *ph.*, at the bottom.—But, conj. connecting the two clauses.....—Pains is mod. by a *ph.* to *sooth*.

LESSON CXXXIV.—Interjections.

Oral Exercise.—Find two synonyms of the verb.

Disagree,	Differ,	Dissent,	Pause,	Hesitate,	Demur.
Calculate,	Compute,	Reckon,	Stray,	Wander,	Rove.
Appoint,	Order,	Prescribe,	Detest,	Abhor,	Loathe.
Separate,	Divide,	Disunite.	Perish,	Decay,	Die.

I. Contrary.—Change each term of the expression to its contrary.

- | | | |
|------------------------------|--------------------------------|-----------------------------|
| 1. Reward the diligent. | 2. Ascend slowly. | 3. Deny with regret. |
| <i>Punish the negligent.</i> | <i>Descend rapidly.</i> | <i>Grant with pleasure.</i> |
| Shun the wicked. | Love virtue. | Show his learning. |
| <i>Be with the good.</i> | <i>Detest vice.</i> | <i>Hide his ignorance.</i> |
| Buy by wholesale. | Shelter the innocent. | Live in wealth. |
| <i>Sell in retail.</i> | <i>Expose the guilty.</i> | <i>Die in poverty.</i> |
| Praise devotion. | Boast of the present. | Charge bravely. |
| <i>Blame selfishness.</i> | <i>Sneer at the past.</i> | <i>Flee cowardly.</i> |
| Work during summer. | Arrive with pleasure. | Pardon always. |
| <i>Repose during winter.</i> | <i>Depart with regret.</i> | <i>Never revenge.</i> |
| Sleep during the night. | Assemble their allies. | Despise meanness. |
| <i>Watch during the day.</i> | <i>Disperse their enemies.</i> | <i>Cherish generosity.</i> |

II. Interjections.—Find the interjection.

1. *What!* insult your friend who lent you money, for asking you for it!
Alas! the happy days of our youth fly too quickly.
 The heavens and the earth, *O Lord!* proclaim Thy boundless power.
Oh! nothing is further from my thoughts than to deceive you.
Courage! we must suffer; but Heaven is the goal!
Bah! that's the third umbrella gone since Christmas.
Ah! whither now have fled the bright prospects of our youth?
2. *Up!* let us to the fields away.
Oh, hark! What mean those yells and cries?
Heavens! are we men to suffer virtue to be oppressed?
Ah! why will kings forget that they are men?
What! will you sell honor to purchase remorse?
 When, *O my countrymen!* will you begin to exert your vigor?
Alas, that miseries are so common among mankind!

III. Change the italicized nouns into the plural and make the agreement accordingly.—*Knights* were incased in steel armor which protected them from the weapons of the enemy.—*Tides* are due to the action of the sun and the moon.—How happy are *exiles* when they return to their native land! They are welcomed again beneath the roof under which they passed their happiest days. They meet the relatives and friends from whom they were torn by a cruel separation; and they can kneel once more before the altar at which they had the supreme happiness of receiving their Maker for the first time.—We can respect in abasement the *men* who respected themselves in prosperity.—The *faults* that we despise in others, are often more firmly rooted in ourselves.—What are *men* if abandoned to themselves.

Oral Conjugation.—*Bereave of friends, beset by enemies*, in the third person plural, passive voice.—They are bereft or bereaved of friends; they are beset by enemies. They were bereft or bereaved.....; they were beset.....

Analysis and Parsing.—*What!* insult your friend who lent you money, for asking you for it!—*Oh!* may the turf lie gently on the breast of those who died to save their country!—Cx. excl. sent.—Subj., *you* (understood);—Pred., *insult*;—Obj., *friend*.—Pred. is mod. by cx. adv. ph., *for asking you for it*;—Obj. by a. adt. *your*, and by a. cl., *who lent you money*;—Subj., *who*;—Pred., *lent*, mod. by a. ph., *(to) you*;—Obj., *money*.—*What*, interj., indicating wonder, and is used independently;—*Oh*, interj. indicating earnest wish.

LESSON CXXXV.

Literary Selection for Explanation and Study.*GOD IN ALL.*

Thou art, O God ! the life and light
 Of all this wondrous world we see,
 Its glow by day, its smiles by night,
 Are but reflections caught from Thee.
 5 Where'er we turn Thy glories shine,
 And all things fair and bright are Thine !

When day, with farewell beam, delays
 Among the op'ning clouds of even,
 And we can almost think we gaze
 10 Through golden vistas into Heaven ;
 Those hues that mark the sun's decline,
 So soft, so radiant, Lord ! are Thine.

When night, with wings of starry gloom,
 O'ershadows all the earth and skies,
 15 Like some dark, beauteous bird, whose plume
 Is sparkling with unnumber'd eyes—
 That sacred gloom, those fires divine,
 So grand, so countless, Lord ! are thine.

When youthful Spring around us breathes,
 20 Thy Spirit warms her fragrant sigh ;
 And every flower the summer wreathes,
 Is born beneath that kindling eye.
 Where'er we turn, Thy glories shine,
 And all things fair and bright are Thine !

—Moore (1779—1852).

Oral Statement—Sketch.....

Literary Analysis.

1. **PERSONAGES.** Who are the personages in this sacred song?—
God, and men who admire His works.

TIME AND PLACE. When and where do good men admire the works of
 God ?—*At all times and in all places.*

Literary Analysis.

2. WORDS AND ACTIONS.

1. For what is God recognized?—*He is recognized as the life and light of the visible world, and that its beauty is but a reflection of God's beauty.*
2. What does the second stanza portray?—*The beauty of sunset.*
3. What is described in the third stanza?—*The sacred gloom of the earth, and the grandeur of the heavens on a starry night.*
4. What is referred to in the fourth stanza?—*The welcome gales of spring, and the numerous flowers of summer.*

3. RESULT.

What conclusion is come to from the reflections suggested by these verses?—*The conclusion is given in the last two lines of each stanza, i.e., that God is to be seen in all things:*
*"Where'er we turn Thy glories shine,
 And all things gay and bright are Thine!"*

MORAL.

What is the moral of this hymn?—*To admire God in His creatures.*

Questions and Suggestions.

- 1.*What figure is contained in the first half of the first verse?—*Exclamation.* (Explain.)
2. What figure is contained in the remainder of the first line?—*Metaphor.* (Explain.)
3. Tell what is meant by God being the "life and light" of the world.—*Because "in Him we live, move, and have our being." He gave us life, He preserves our life, and He placed the sun in the heavens to give us light.*
4. What is the meaning of *world* as used in the second line?—*The universe.* (Explain.)
5. Tell what is meant by (1) *glow*, (2) *smiles* (3rd l.).—(1) *Brightness and warmth*, (2) *smiles may mean the twinkling of the stars.* (Metaphors.—Explain.)
6. Explain what is meant by *reflections* as used in the fourth line.—*Some of God's beauties or perfections seen in His creatures, i.e., the light and heat from the sun during the day, the light from the moon and stars during the night, etc.*
7. For what is *where'er* used (5th l.)?—*For wherever.* (Syncope and synæresis.—Explain.)
8. Tell what is meant by "Thy glories shine."—*Thy admirable works are to be seen.*
9. Explain the last line of the first stanza.—*Everything that is beautiful derives its beauty from God.*
10. Give the meaning of the 7th and 8th lines.—*Sunset.*
11. What is meant by "farewell beam"?—*The last beams of the setting sun.*

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Questions and Suggestions.

12. Express differently :

"—— delays

Among the op'ning clouds of even."—

Appear in the midst of the clouds that rise in the evening.

13. Is *even* commonly used for *evening*?—Its use is generally restricted to poetry or to poetic prose.
14. What is the meaning of *vista*?—A distant view through intervening objects. (Give other meanings.)
15. Why this exaggeration "we...golden vistas into Heaven"?—*This is suggested by the great beauty of sunset.*
16. What are *hues*?—Colors. (Give another meaning.)
17. By what are those *hues* caused?—By the sun's approach to the horizon.
- 18.*What do the first four lines of the third stanza constitute?—A beautiful simile. (Explain.)
- 19.*Point out the metaphors in the same four lines.—(1) *Wings of starry gloom (darkness)* (13th l.), (2) *eyes—stars.*
20. For what is (1) *o'ershadowed*, (2) *unnumber'd* used?—(1) *Over-shadowed*, (2) *unnumbered.* (Syncope and synæresis.—Explain.)
21. Give the meaning of the 17th line.—*Darkness, stars.* (Metonymy.—Explain.)
- 22.*Point out a figure in the 19th line.—"Youthful Spring...breathes." (Personification.)
23. What is meant by "fragrant sigh"?—*Sweet smelling wind.*
24. Explain the 21st and 22nd lines.—*Every flower that grows in summer is seen by God, Who wills that it should appear.*
25. Of what are the last two verses a repetition?—*A repetition of the 5th and 6th. This repetition enforces the result suggested in the first stanza, and is a very good conclusion for the hymn.*
-
26. Point out an interjection in this piece.—*O* (1st line).
27. Point out the conjunctions in the first stanza.—*And, and, and.* (Parse.) NOTE.—*But*, 4th l., being equivalent to *only*, is an adverb.
28. Point out the prepositions in the same stanza.—*Of, by, by, from.* (Parse each.)
30. Point out the adverbs in the second stanza.—*When* (7th l.) conjunctive adverb,—*almost, so, so.* (Parse each.)
31. Point out the adjectives in the same stanza.—*Farewell* (c.), *op'ning* (part. a.), *golden* (c.), *soft* (c.), *radiant* (c.). (Parse each.)
32. Point out the verbs in the third stanza.—*O'ershadows, is sparkling, are.* (Parse.)
33. Point out a participle in the 4th line.—*Caught.* (Parse.)
34. Point out the articles in the selection.—*The* occurs five times (1st, 8th, 11th, 14th, 21st lines). (Parse.)
35. Point out pronominal adjectives in the last stanza.—*Every* (21st l.), *that* (22nd l.), *all* (24th l.).

Exercise.—Paraphrase *God in All.*NOTE.—The Teacher may here give review exercises on *Etymology.*

Phraseology and Composition.

I.—Construct sentences which shall each contain one of the following adverbs : *always, temperately, easily, seldom.*

1. Be *always* more ready to forgive than to take revenge.
2. Cherish thy friend, and *temperately* admonish thy enemy.
3. Quarrels are *easily* begun, but with difficulty ended.
4. A wounded reputation is *seldom* cured.

II.—In each of the following sentences, introduce figurative language without altering the sense ; and name the figures.

1. The mind should be kept uncontaminated.
Metaphor.—*The garden of the mind should be kept free from weeds.*
2. The young and beautiful shall be laid in the grave.
Metonymy.—*Youth and beauty shall be laid in the grave.*
3. Though he is still a young man yet his hair is gray.
Synecdoche.—*Though he is still a young man, yet he is gray.*

III.—Draw a comparison between the *butterfly* and the *giddy boy*.

THE BUTTERFLY.

The butterfly passes from flower to flower without ever resting itself upon one. It flies about at hazard in its capricious course ; and far from imitating the diligent bee, it neither gathers nor amasses anything in the calyxes of the flowers upon which it alights.

THE GIDDY BOY.

The giddy boy passes from work to work without applying himself to any. He opens some books at hazard, following in this only his caprices ; and far from imitating the studious boy, he neither gathers nor amasses anything for his mind from the studies that he undertakes.

Exercise on Homophonous Words.

- | | | | |
|-------------|----------|----------|---------|
| IV.—1. Nay. | 2. Neal. | 3. Nose. | 4. Oh ! |
| Neigh. | Kneel. | Noes. | Owe. |
| Need. | Nice. | No. | Otter. |
| Knead. | Gneiss. | Know. | Ottar. |

Where the dash occurs, insert a suitable word taken from the above list.

1. *Nay*, I was not startled by the *neigh* of the horse.
There is no *need* of a second person to *knead* the dough.
2. Glass-makers *neal* the glass.
Do not *kneel* to false gods.
We have made a *nice* arrangement.
Gneiss is a stratified rock.
3. "The *noes* have it!" exclaimed the man with the crooked *nose*.
I *know* you will never say *no* to the pleadings of the poor.
4. *Oh !* how much I *owe* you for your generosity !
An *otter* is a fur-bearing animal.
Ottar is an oil extracted from certain flowers.

V.—Write a composition on TRAVELING.

Etymology of Some Grammatical Terms.

- Adjective.**—From Latin *adjectivus*, *adjectivum*, added to.
Adverb.— " " *ad*, unto, beside; *verbum*, a word.
Alphabet.—From the first two letters of the Greek alphabet, *Alpha*, *Beta*.
Allegory.—From Greek *allos*, other; *agoreuein*, to speak in the assembly.
Analysis.—From Greek *ana*, again, and *lucein*, to loose.
Apostrophe.—From Greek *apostrophe*, a turning away.
Article.—From Latin *articulum*, a join.
Asterisk.—From Latin *asteriscus*, a small star.
Auxiliary.—From Latin *auxilium*, help.
Climax.—From Greek *klímax*, ladder, staircase.
Conjunction.—From Latin *conjunctio*, *conjunctionis*, a joining together.
Conjugate.— " " *con* and *jugare*, to join, to yoke, to marry.
Consonant.—From Latin *consonans*, from *consonare*, to sound at the same time.
Diphthong.—From Greek *dis*, twice; *phthoggos*, voice.
Ellipsis.—From Greek *elleipsis*, a leaving, defect.
Euphony.—From Greek *eu*, well; *phone*, sound.
Etymology.—From Greek *etimos*, true; *logos*, word, discourse.
Exclamation.—From Latin *ex*, out; *clamare*, to cry out.
Grammar.—From Greek *gramma*, letter.
Homonymous.—From Greek *homos*, the same; *onoma*, name.
Hyperbole.—From Greek *hyper*, over, beyond; *ballein*, to throw.
Interjection.—From Latin *interjectio*, *interjectionis*, a throwing between.
Interrogation.—From Latin *inter*, between; *rogare*, to ask.
Inversion.—From Latin *inversio*, *inversionis*, turning over.
Irony.—From Greek *eironeia*, dissimulation.
Lexicology.—From Greek *lexis*, a word; *logos*, a treatise, a discourse.
Metaphor.—From Greek *meta*, beyond, over; *pherein*, to bring, to carry.
Metonymy.—From Greek *meta*, indicating change; *onoma*, name.
Monosyllable.—From Greek *monos*, single; *syllabe*, a syllable.
Orthography.—From Greek *orthos*, correct; *graphein*, to write.
Paragraph.—From Greek *para*, beside; *graphein*, to write.
Parenthesis.—From Greek *para*, beside; *entithenai*, to put in.
Passive.—From Latin *passivus*, that suffers.
Paraphrase.—From Greek *para*, beside; *phrazein*, to speak.
Phrase.—From Greek *phrazein*, to speak.
Pleonasm.—From Greek *pleonasmos*, superabundance.
Polysyllable.—From Greek *polus*, many; *syllabe*, syllable.
Prefix.—From Latin *prefixus*, fixed before.
Preposition.—From Latin *prepositio*, *prepositionis*, position before.
Simile.—From Latin *similis*, like, similar.
Subjunctive.—From Latin *sub*, under; *jungere*, to join, subjoin.
Suffix.—From Latin *suffixus*, fixed after.
Syllable.—From Greek *sun*, with; *lambanein*, to take.
Synlepsis.—From Greek *sullepsis*, a taking together.
Synecdoche.—From Greek *sun*, with; *ekdechesthai*, to receive.
Synonymous.—From Greek *sun*, together; *onoma* or *onuma*, name.
Syntax.—From Greek *sun*, with; *tassein*, to put together.
Transitive.—From Latin *trans*, across; *ire*, to go.
Verb.—From Latin *verbum*, word.

I.—ORTHOGRAPHY.

481. Orthography treats of letters, syllables, separate words, and spelling.

I.—Doubling of Consonants.

482. At the beginning of a word, the following consonants are doubled:—

1. **C** in the syllables *ac* and *oc* pronounced hard and followed by a vowel sound; as, *accident, account, occupy, occult*: except in *academy, acorn, acoustics, acumen, acute, ocular, ocher*, and their derivatives.

2. **F** in the syllables *af, buf, dif, ef, of, suf*; as, *affair, affront, buffet, buffalo, diffuse, difference, efface, effusion, office, offensive, suffice, suffer*: except in *asfar, afield, afloat, afoot, afraid, afresh, Africa, after, often*.

3. **L** or **M** in the syllable *il* or *im*; as, *illegal, illusion, immortal, immaculate*: except in *iliac, Iliad, image, imitate*, and their derivatives.

4. **M** or **N** in the syllable *com* or *con* followed by a vowel sound; as, *command, commerce, connect, connivance*: except in *coma, comedy, comet, comic, comity, conic, cony*, and their derivatives.

5. **P** in the syllable *ap*; as, *appeal, approve, appear*: except in words beginning with *apo*; and in *apace, apart, apartment, apathy, aperient, aperture, apex, apiary, apiece, apish*.

6. **R** in the syllable *ir*; as, *irregular, irreligion*: except in *ire, irascible, iris, Irish, irk, iridium, iridescent, iron, irony*, and their compounds.

7. **T** in the syllable *at* followed by a vowel sound or by *r*; as, *attack, attune, attrition, attract*: except *atom, atone, atop, atrocious, atrophy*, and their derivatives and compounds.

483. The letter *f, l, or s*, at the end of monosyllables, and standing immediately after a single vowel, is doubled; as, *skiff, puff, staff; fall, hill, thrill; grass, hiss, stress*.

The exceptions are *clef, if, of; pal, sol*; as, *gas, has, yes, is, his, this, us, thus, pus*.

484. Monosyllables ending in any other consonant than *f, l, or s*, do not double the final consonant; as, *man, rib*: except *abb, ebb, add, odd, egg, inn, err, burr, purr, butt, buzz, fuzz*.

485. Monosyllables, and words accented on the last syllable, when they end with a single consonant preceded by a single vowel, double their final consonant before an additional syllable that begins with a vowel; as, *hot, hotter, hottest; begin, beginning, beginner*.

486. Words of two syllables, accented on the first, usually double the middle consonant, when there is a short single vowel in the first syllable, and the last syllable ends in *ar, er, el, en, et, le, ock, ow, or y*; as, *grammar, bitter, quarrel, sudden, mallet, little, cassock, sorrow, carry*.

The exceptions are *scholar; choler, proper, primer; camel, chapel, model, panel; claret, comet, planet, tenet; treble, triple; shadow, widow; body, bury, city, copy, study, any, many, pity, very*, and words in which *v* or *x* is the middle consonant; as, *drive, vixen*.

487. Words beginning with *ab*, *ad*, *el*, *em*, *en*, or *in*, do not double the *b*, *d*, *l*, *m*, or *n*; as, *abrupt*, *adulation*, *elapse*, *eminent*, *inattention*.

The exceptions are *abbot*, *abbey*, *abbreviate*; *add*, *addle*, *addict*, *addition*, *adduce*; *ellipse*, *ellipsis*; *emmet*; *ennoble*, *ennui*; *inn*, *inner*, *inning*, *innate*, *innocent*, *innovate*, *innocuous*, *innuendo*, *innumerable*, *innutritious*, and their derivatives and compounds.

488. The syllables *de*, *mis*, *pre*, *pro*, *re*, at the beginning of words, are not usually followed by a double letter; as, *deference*, *mispronounce*, *predict*, *propagate*, *repetition*.

The exceptions are *dell*, *derrick*, *dessert*; *miss*, *missal*, *missile*, *mission*, *misspell*, *misspend*, *misshape*, *misstate*; *press*, *pretty*, *proffer*; *reddition*, *rennet*, *redden*, and their derivatives.

II.—Omission of Letters.

489. Words ending in *ant*, *end*, or *ent*, reject *d* or *t* before the suffix *ce*, *cy*, or *se*; as, *distant*, *distance*; *verdant*, *verdancy*; *expend*, *expense*; *dependent*, *dependence*, *dependency*.

490. Words ending in *ate* reject the *te* before the suffix *cy*; as, *primate*, *primacy*; *accurate*, *accuracy*.

491. Words ending in *le* preceded by a consonant, reject these letters before the suffix *ly*; as, *idle*, *idly*; *simple*, *simply*.

492. Words ending in *er* or *or* often reject the *e* or *o* before a suffix beginning with a vowel; as, *victor*, *victrix*; *actor*, *actress*; *barometer*, *barometric*.

493. Final *e* silent of a primitive word is dropped on taking a suffix beginning with a vowel; as, *guide*, *guidance*; *remove*, *removal*; *come*, *coming*; *globe*, *globule*; *fleece*, *fleecy*.

494. The exceptions are:—1. Words ending in *ce* or *ge* retain the *e* before a suffix beginning with *a* or *o*; as, *trace*, *traceable*; *change*, *changeable*; *courage*, *courageous*; *mortgage*, *mortgageor*. 2. The *e* is retained in *dyeing*, *singeing*, *springeing*, *swingeing*, and *tingeing*, so as not to be confounded with other words; as, *dyeing*, *dying*. Also, in *hoeing*, *shoeing*, and *toeing*.

495. Words ending with a vowel usually drop it before a suffix beginning with the same vowel; as, *alkali*, *alkal/ize*; *idea*, *ide/al*; *Prussia*, *Pruss/ian*.

III.—Changing of Letters.

496. The Latin prefixes *ad*, *con*, *dis*, *ex*, *in*, *ob*, *sub*, *trans*, and the Greek prefixes *en*, *syn*, change the final letter to accord with the initial consonant of the root to which they are added. Thus, *adjoin*, *amount*, *accede*, *affirm*, *aggregate*, *allot*, *annex*, *apportion*, *arrogate*, *assure*, *attest*;—*confuse*, *coheir*, *cognate*, *colleague*, *compress*, *correspond*;—*disjoin*, *diverge*, *diffuse*;—*expire*, *eject*, *eccentric*, *effuse*;—*inflame*, *implant*, *illegal*, *irregular*, *ignorant*;—*obtain*, *occur*, *offer*, *oppose*;—*subdivide*, *succor*, *suffuse*, *suggest*, *supplant*, *surrogate*, *sustain*;—*transplant*, *transcribe*, *tradition*.—*Energy*, *emphasis*;—*syntax*, *syllable*, *sympathy*.

497. Words ending in *f* commonly change *f* into *v* before a suffix beginning with a vowel; as, *mischievous*, *brief*, *brevity*.

498. The letters *c* and *d* at the end of a word, are very frequently

changed into *t*; as, *substance*, *substantial*; *novice*, *novitiate*; *conscience*, *conscientious*; *attend*, *attention*; *pretend*, *pretentious*.

499. Final *y*, preceded by a consonant, is commonly changed into *i* before a suffix not beginning with *i*; as, *city*, *citizen*; *merry*, *merri-ment*; *holy*, *holiness*.

500. In a few derivatives, *y* is changed into *e*; as, *pity*, *piteous*; *beauty*, *beauteous*; *plenty*, *plenteous*.

501. A long diphthong of a primitive word is generally changed, in the derivative, to the corresponding short vowel; as, *feast*, *festal*; *coal*, *collier*; *repair*, *reparation*; *profound*, *profundity*; *grain*, *granary*; *brief*, *brevity*; *school*, *scholar*; *people*, *popular*; *peace*, *pacify*.

IV.—Addition of Letters.

502. Words ending in *ble* take *i* between *b* and *l*, before the suffix *ity*; as, *able*, *abil/ity*; *probable*, *probab/i/lity*; *divisible*, *divisib/i/lity*.

503. Words ending in *le* generally take *u* before the *l*, when suffixing *ar*; as, *circle*, *circ/u/lar*; *title*, *tit/u/lar*; *angle*, *ang/u/lar*.

504. Suffixes frequently take a letter or letters to connect them with the radical; as, *Toronto*, *Toronto/n/ian*; *drama*, *drama/t/ic*, *drama/t/ist*; *sign*, *sign/at/ure*; *compete*, *compet/it/or*; *mucilage*, *mucilag/in/ous*.

These connecting letters are too numerous for special notice, and can be learned by careful observation only.

V.—Syllabication.

505. In dividing words into syllables, compounds are separated into the simple words that compose them; as, *school-master*, *pen-knife*, *hand-writing*, *arch-angel*, *no-where*, *an-other*.

506. Suffixes and grammatical terminations are generally separated from the words to which they have been added; as, *print-ing*, *king-dom*, *harm-less*, *command-ment*, *greed-y*, *post-age*; *box-es*, *fore-most*, *great-er*, *great-est*, *wis-er*, *wis-est*, *teach-es*, *load-ed*.

507. Prefixes generally form separate syllables; as, *mis-place*, *up-lift*, *trans-port*, *dis-continue*. But when the meaning of the prefix is disregarded, or when pronunciation and derivation conflict, the division of the words must be made according to the pronunciation; as, *re-cre-ate* and *rec-reate*, *re-collect* and *rec-ollect*, *ap-athy*, *pred-icate*.

508. Two vowels coming together, if they do not form a diphthong, are parted in dividing into syllables; as, *pi-ety*, *tri-umph*, *po-et*, *li-on*, *co-operate*, *vacu-um*, *cru-elty*. In the same manner, a diphthong or a triphthong followed by a vowel, is separated from it; as, *loy-al*, *pow-er*, *buoy-ant*, *review-er*.

The vowels in the terminations *tion*, *sion*, *cean*, *cian*, *cial*, *ceous*, *cious*, *tious*, *geous*, *gious*, are never parted.

509. A single consonant between two vowels is usually joined to the former syllable, when it shortens the preceding vowel; to the latter, when it does not shorten the vowel; as, *mel-on*, *tal-ent*, *spir-it*, *ev-er*, *mor-al*; but, *le-ver*, *fa-tal*, *si-lence*, *e-ven*, *mo-tive*, *cu-bic*.

510. Two or more consonants are separated into different syllables, when they shorten the preceding vowel, or when they cannot begin a word; as, *gar-den*, *pam-phlet*, *sac-rifice*, *treb-le*, *mem-ber*, *det-riment*,

dis-tress, min-strel, hos-tage, moun-tain, bol-ster, bur-nish, mys-tery; but pa-tron, fa-ble, o-blige, lu-bricate.

511. As a double consonant shortens the preceding vowel, it is parted into different syllables; as, *sup-per, mos-sy, wil-low, ves-sel, quar-rel, lit-tle, writ-ten, ber-ry.*

The consonants *ch, sh, th, gh, wh*, are treated as single letters, and are never separated except in dividing compound words; as, *ass-head, pot herb, soup-house.*

512. A syllable consisting of only one or two letters should not end a line; nor should a syllable formed of only one or two letters be carried to the beginning of the next line. Such words as *a-gain, a-bide, craft-y, saf-er*, should be written wholly on the same line; and *e-normous, ac-complice, inflamma-ble, advantag-es*, should rather be divided *enor-mous, accom-plice, inflam-mable, advan-tages.*

VI.—Use of Capitals.

513. Capital letters are used:—

1. To begin the first word of every distinct sentence, and of every phrase or clause separately numbered; as, "*A lion is bold.*"—"The reproach of barbarism may be incurred: 1. By the use of words entirely obsolete; 2. By the use of words entirely new, etc."

2. To begin every line in poetry; as,—

"Honor and shame from no condition rise;

Act well your part, there all the honor lies."—POPE.

3. To begin a direct quotation, a full example, or a distinct speech; as, "*Virgil says, 'Labor conquers all things.'*"—"Remember this maxim: '*Know thyself.*'"

4. To begin all names of the Deity; as, *God, Lord, the Creator, the Most High, the Supreme Being, the Comforter.*

5. To begin proper names, and titles of office or honor; as, *Paul, Jupiter, the Dominion of Canada, London, the Park, Chief Justice Young, William the Conqueror, Your Grace, Her Majesty, dear Sir.*

6. To begin nouns and adjectives derived from proper names; as, *Grecian, Roman, Spanish, Haligonian, Canadian, Newtonian, Socratic.*

7. To begin the name of an object personified, when it conveys an idea strictly individual; as, "*Upon this, Fancy began again to bestir herself.*"—ADDISON.

8. To begin the chief words in the titles of books, when they are merely mentioned; as, "*Pope's Essay on Man.*"

9. To begin a word of particular importance, or the word that denotes the principal subject of discourse; as, "*A Pronoun is a word used instead of a noun.*"

10. The words *I* and *O* should always be capitals; as, "*Out of the depths I have cried unto Thee, O Lord!*"



II.—ACCENT.

514. The general tendency of the language is to place the accent on the first syllable of dissyllables; except verbs, with respect to which, the tendency is to accent the second syllable; as, *appear'*, *remove'*, *withdraw'*, *reject'*, *amuse'*, *offend'*.

515. About eighty dissyllables when used as nouns or adjectives, have the accent on the first syllable; but when used as verbs, on the second; as, NOUNS: *Ac'cent*, *pre'fix*, *sub'ject*, *con'vert*; ADJECTIVES: *Ab'stract*, *fre'quent*, *re'tail*, *ab'sent*; VERBS: *Accent'*, *prefix'*, *subject'*, *convert'*, *abstract'*, *frequent'*, *retail'*, *absent'*.

516. Several trisyllables also change the position of the accent according as they are nouns or verbs; as, NOUNS: *At'tribute*, *coun'ter-sign*, *in'terdict*, *o'verflow*, *rep'rime*; VERBS: *Attrib'ute*, *countersign'*, *interdict'*, *overflow'*, *reprimand'*.

517. The words *august*, *compact*, *exile*, *instinct*, *minute*, *supine*, *arsenic*, are, when nouns, accented on the first syllable; but, when adjectives, on the second; as, NOUNS: *Au'gust*, *com'pact*, *ex'ile*, etc.; ADJECTIVES: *august'*, *compact'*, *exile'*, etc.

518. A class of words ending in *ate* have the distinct sound of long *a*, when used as verbs; but the obscure sound of *a*, when used as nouns or adjectives; as, VERBS: *Asso'ciate*, *confed'erate*, *rep'robate*, *mod'erate*, *separate*; NOUNS OR ADJECTIVES: *Asso'ciate*, *confed'erate*, *rep'robate*, *moderate*, *separate*.

519. Most words of three or more syllables have a *primary*, and one or more *secondary* accents; as, *an'te'cedent*, *person'ifica'tion*, *in'divisi'bility*, *incom'prehen'sibility*. It is sufficient to know where the primary accent should be placed; for then the others naturally fall into their own places.

520. Words having the sound of *sh* or *zh* immediately before their last vowel or diphthong, are accented on the second last syllable; as, *conven'tion*, *posses'sion*, *complex'ion*, *confu'sion*, *commer'cial*, *capa'cious*, *logi'cian*, *ambro'sia*, *enclos'ure*.

521. Words of three or more syllables, ending in *sive*, or *tive* preceded by a consonant, have the accent on the second last syllable; as, *expres'sive*, *conclu'sive*, *attrac'tive*, *instruc'tive*, *presump'tive*. The only exceptions are *ad'jective* and *sub'stative*. But when *tive* is preceded by a vowel, the accent is on the third or fourth last syllable; as, *rel'ative*, *spec'ulative*, *ex'pletive*, *prim'itive*, *lo'comotive*, *distrib'utive*, *con'stitutive*; except *crea'tive*, *colla'tive*, *dila'tive*.

522. Words ending in *ic* or *ics* have the accent on the preceding syllable; as, *hero'ic*, *scientif'ic*, *phonet'ics*, *mathemat'ics*.

The exceptions are *Ar'abic*, *arith'metic*, *ar'senic* (noun), *bish'opric*, *cath'olic*, *chol'eric*, *her'etic*, *lu'natic*, *pol'itic*, *pol'itics*, *rhet'oric*, *tur'meric*.

523. Most words ending in *eal*, *ean*, or *eum*, take the accent on the third last syllable; as, *lin'eal*, *corpo'real*, *Hercu'lean*, *Mediterra'nean*, *petro'leum*.

The exceptions are *adamante'an*, *Atlante'an*, *Europe'an*; *hymene'al*; *ide'al*; *colosse'um*, *mausole'um*, *muse'um*.

524. Words ending in *tude*, *esy*, *ety*, *ity*, take the accent on the third last syllable; as, *for'titude*, *rar'esy*, *diver'sify*, *vari'ety*, *liberal'ity*.

525. Words of three or more syllables, ending in *ous* not immediately preceded by the sound of *sh*, *j*, or the consonant *y*, generally take the accent on the third last syllable; as, *magnan'imous*, *in'famous*, *odorif'erous*, *mis'chievous*, *tempe'stuous*, *impe'rious*.

526. Words ending in *cracy*, *fluent*, *gonal*, *gony*, *grapher*, *graphy*, *logy*, *loquy*, *meter*, *met'y*, *pathy*, *phony*, *trophe*, *trophy*, *tomy*—have the chief accent on the last syllable but two; as, *democ'racy*, *af'fluent*, *diag'onal*, *cosmo'iony*, *stenog'raper*, *photog'raphy*, *chronol'ogy*, *solil'oquy*, *barom'eter*, *trigonom'etry*, *pathy*, *cacoph'ny*, *catas'trophe*, *philan'trophy*, *anat'omy*.

527. Polysyllables ending in *ory*, *ary*, are usually accented on the fourth syllable from the end; as, *interrog'atory*, *pres'atory*, *inflam'matory*, *dig'nitary*, *cus'tomary*, *epis'tolary*, *plenipoten'tiary*.

A few are accented as far back as the fifth syllable from the end; as, *dis'ciplinary*, *expos'tulatory*, *lab'oratory*, *ob'ligatory*.

III.—PARSING.

228. **Parsing** is explaining the nature of words, their modifications, and their relation to one another.

1. The *nature*, that is, to what part of speech the word belongs.
2. The *modifications*, or the changes in form or sense to designate person, number, gender, case, mood, tense, or comparison.
3. The *relation*, or the office of the word with regard to some other word in the sentence.

529. A **noun** is parsed by stating:—The *class*, whether it is proper or common; the *person*, the *number*, and the *gender*; the *relation* or the *case*, whether it is in the nominative, the possessive, or the objective; as subject, object, attribute, in apposition, or absolute.

530. An **article** is parsed by stating:—The *class*, whether it is definite or indefinite; the *relation*, that is to say, what word it limits.

531. An **adjective** is parsed by stating:—The *class*, whether it is common, proper, pronominal, numeral, or participial; the *degree*, if it admits of comparison; the *relation*, the noun or pronoun to which it relates.

532. A **pronoun** is parsed by stating:—The *class*, whether it is personal, relative, or interrogative, simple or compound;

the *antecedent*, that is, the word it represents; the *person*, the *number*, and the *gender*; the *relation*, whether it is in the nominative, the possessive, or the objective.

533. A **verb** is parsed by stating:—The *class*, whether regular, irregular, or defective, transitive or intransitive; its *principal parts*; the *voice*, the *mood*, the *tense*, the *person*, and the *number*; the *relation*, that is, if the verb is finite, the noun or pronoun with which it agrees in person and number; if in the infinitive mood, the preposition by which it is governed, or the word on which it depends.

534. A **participle** is parsed by stating:—The *class*, whether it is imperfect, perfect, or preperfect; the *relation*, the noun or pronoun to which it relates, or the preposition by which it is governed.

535. An **adverb** is parsed by stating:—The *class*, whether it is an adverb of time, of place, of manner, of degree, etc; the *relation*, that is, the verb, the participle, the adjective, or the adverb to which it relates.

536. A **preposition** is parsed by stating the words between which it expresses relation.

537. A **conjunction** is parsed by stating:—The *class*, whether copulative, disjunctive, or correlative; the *relation*, that is, the words, phrases, or clauses it connects.

538. An **interjection** is parsed by stating the emotion it indicates.

539. What is Parsing?—What is understood by the *nature* of a word?—.....by its *modifications*?—.....by its *relation*?—529. How is a noun parsed?—530.an article?—531.an adjective?—532.a pronoun?—533. How is a verb parsed?—534.a participle?—535.an adverb?—536.a preposition?—537.a conjunction?—538.an interjection?

IV.—ANALYSIS.

539. **Analysis**, in grammar, is the separation of a sentence into the parts which compose it.

The Sentence.

540. A **Sentence** is such an assemblage of words as makes complete sense; as, "*God is love.*"—" *The wind blows.*"

The complete sense expressed in a sentence is called a *proposition*.

I.—Classification of Sentences as to Meaning.

541. With regard to their meaning, sentences are divided into four classes; *declarative, imperative, interrogative, and exclamatory.*

542. A **Declarative Sentence** is a sentence by which an affirmation or a negation is expressed; as, "*He writes his exercise.*"—" *He does not write his exercise.*"

543. An **Imperative Sentence** is a sentence by which a command is expressed; as, "*Write your exercise.*"

544. An **Interrogative Sentence** is a sentence by which a question is asked; as, "*Does he write his exercise?*"

545. An **Exclamatory Sentence** is a sentence by which an exclamation is made; as, "*How writes!*"

II.—Principal Parts.

546. Every sentence contains two **essential** parts, the *subject* and the *predicate*.

547. The **Subject** of a sentence is that of which it treats; as, "*God is love.*"—" *The fire burns.*"

548. The grammatical subject of a sentence may be a *noun*, a *pronoun*, a *verb in the infinitive*, a *phrase*, or a *clause*; as, "*Henry has arrived.*"—" *He is in good health.*"—" *To lie is base.*"—" *To see the sun is pleasant.*"—" *That truth must finally prevail over error, is a certainty.*"

549. In *imperative sentences*, the subject *thou* or *you* is usually understood; as, "*Honor [thou] thy father and thy mother.*"—" *Copy [you] the exercise.*"

550. The **Predicate** of a sentence is that which is said of the subject; as, "*God is love.*"—" *The fire burns.*"

551. The grammatical predicate of a sentence is always a *finite verb*.

552. Besides a subject and a predicate, a sentence usually contains an *object* or an *attribute*.

553. The **Object** of a sentence is the person or thing on which the action of a transitive verb terminates; as, "*The ball struck Henry.*"—" *The lightning struck an oak.*"—" *I study history.*"

554. The object of a sentence may be a *noun*, a *pronoun*, a *verb in the infinitive mood*, a *phrase*, or a *clause*; as, "*Perseverance conquers all obstacles.*"—" *The people elected him.*"—" *He is learning to read.*"—" *He deserves to be rewarded for his conduct.*"—" *I believe that God is good.*"

555. The **Attribute** of a sentence is the word completing the predicate, and relating to the subject; as, "*The stars are brilliant.*"

556. **Attributes** are added to intransitive verbs or to transitive verbs in the passive voice.

557. The attribute may be an adjective, a participle, a noun, a pronoun, a verb in the infinitive, a phrase, or a clause; as, "*Gold is yellow.*"—"The sun is shining."—"Honesty is the best policy."—"It was I."—"To will is to do."—"Integrity is of the greatest importance."—"The most useful effect of action is, that it keeps the mind from evil."

558. The principal parts of a sentence are the *subject*, the *predicate*, and the *object* or the *attribute*, if there be either. These principal parts may be modified by *words*, *phrases*, or *dependent clauses*.

559. The *logical subject* of a sentence is the *grammatical subject* with all its adjuncts. Thus, "*The first duty of a child is obedience*": the *grammatical subject* is the word *duty*; the *logical subject* is, the *first duty of a child*.

560. The *logical predicate* is the *grammatical predicate* with all its adjuncts. Thus, "*Our soul is made to the image of God*": the *grammatical predicate* is the verb, *is made*; the *logical predicate* is, *is made to the image of God*.

III.—Adjuncts.

561. **Adjuncts** are words added to the principal parts of a sentence to modify or limit them; as, "*Good books always deserve a careful perusal.*"

562. Adjuncts are divided into three classes; *adjective*, *adverbial*, and *explanatory*.

563. An **Adjective Adjunct** is an adjunct used to modify or limit a noun or a pronoun; as, "*Both those bad boys deserve severe punishment.*"

564. An adjective adjunct may be:—

1. An *article* or an *adjective*; as, "*The diligent scholar improves.*"
2. A *noun* or a *pronoun* in the possessive case; as, "*William's sister has lost her book.*"

565. An **Adverbial Adjunct** is an adjunct used like an adverb; as, "*He fought bravely.*"

566. An **Explanatory Adjunct** is an adjunct used to explain a preceding noun or pronoun; as, "*My friend Henry is sick.*"

A preposition and its object is often called an adjunct.

IV.—Classification of Sentences as to Form.—Clauses.

567. Sentences are divided, with respect to their form, into three classes; *simple*, *complex*, and *compound*.

568. A **Simple Sentence** is a sentence that contains only one proposition; as, "*The wind blows.*"—"Let the wind blow."—"Does the wind blow?"—"How the wind blows!"

569. A **Clause** is a sentence that forms part of another sentence.

570. **Clauses** are either *independent* or *dependent*.

571. An **Independent Clause** is a clause that expresses complete sense when used alone; as, "**They** *who desire little, meet with few disappointments.*"—"Straws swim upon the surface; *but* pearls lie at the bottom."

572. A **Dependent Clause** is a clause used as one of the principal parts of a sentence, or as an adjunct to one of those parts; as, "**That God governs all events,** *is evident.*"—"They *who desire little, meet with few disappointments.*"

573. A **Complex Sentence** is a sentence that consists of an independent clause, and one or more dependent clauses; as, "*Children who disobey their parents, deserve punishment.*"—"When the birds have departed, and the beaver begins to build his dam, we can prepare for winter."

574. In complex sentences there is sometimes an omission of one or more of the parts; as, 1. Subject: [*He*] "*Who never toils nor watches, never sleeps.*" 2. Subject and Predicate: "*Though [he was] a patriot, he impoverished the country.*" 3. Object: "*This is the letter [which] I received.*" These omissions are more usual after the conjunction *than* or *as*; as, "*He is younger than I [am young].*"—"He is not so tall as I thought [*he was tall*]."

575. A **Compound Sentence** is a sentence that consists of two or more independent clauses; as, "*Prosperity gains friends, but adversity tries them.*"—"The night was dark, the storm raged furiously, and the shipwrecked mariners were in despair."

576. In general, a sentence contains as many clauses as there are finite verbs expressed or understood; as, "¹ *He* | ² *who does a good turn,* | ¹ *should forget it;* | ³ *he* | ⁴ *who receives one,* | ³ *should remember it.*"

577. The same word may be the subject of several verbs; as, "**Religion** *purifies, fortifies, and tranquilizes the mind.*" Also, the same predicate may have several subjects, objects, or attributes; as, "*Industry, good sense, and virtue are essential to happiness.*"—"Cats and dogs catch rats and mice."—"True politeness is modest, unpretending, and generous." In these examples, the sentence should be considered simple with a compound predicate, subject, object, or attribute.

578. Dependent clauses are divided into four classes; *substantive, adjective, adverbial, and explanatory.*

579. A **Substantive Clause** is a clause used as a noun. It may be the subject, the object, or the attribute of a sentence; as, "**When he set out,** *is uncertain.*"—"He asked how old I was."—"My belief is that idleness produces misery."

580. An Adjective Clause is a clause used to modify a noun or a pronoun; as, "*This is the house in which I dwell.*"—"He who grasps after riches, is never satisfied."

581. Adjective clauses are often called *restrictive clauses*, because they limit or restrict the meaning of the noun or the pronoun to which they relate.

582. Adjective clauses are usually introduced by a relative pronoun, either simple or compound; by the adverb *where, when, why, or till*, used instead of a relative and a preposition; or by the conjunction *that*; as, "*Look at the exercise which I have written.*"—"The stranger comes from the land **where** (in which) the orange and the citron grow."—"Plain proof that he is guilty, was produced."

583. An Adverbial Clause is a clause used as an adverb; as, "*He did as he was told.*"—"When he speaks, every one listens."—"He studies that he may become learned."

584. Adverbial clauses usually express one of the following relations:—

1. *Time*, and usually answer to the question, *When?* as, "*The mail arrived before he started.*"

2. *Place*, and usually answer to the question, *Where?* as, "*He is still standing where I left him.*"

3. *Manner*, and answer to the question, *How?* as, "*It happened as I expected.*"—"As the flowers spring and perish, so does man."

4. *Degree*, and are usually introduced by the conjunction *than* or *as*; as, "*He is taller than I am.*"—"Your brother is as big as he (is)."

5. *Cause or purpose*, and answer to the question, *Why?* as, "*He is happy because he is good.*"—"He studies that he may become learned."

6. *Consequence*, and are usually introduced by the conjunction *that*; as, "*He ran so fast that he is out of breath.*"

7. *Condition*, and are usually introduced by one of the conjunctions, *if, though, although, unless, except*; as, "*If he were present, I would speak to him.*"

585. An Explanatory Clause is a clause used to explain a preceding noun or pronoun; as, "*It is certain that he respects you.*"—"I know the answer to the question, 'Where were you?'"

586. Explanatory clauses are in reality substantive clauses used to explain a preceding word.

587. When compound or complex clauses form part of more extended sentences, they are called *members*; as, "*Those who pretend to love peace, should remember this maxim: 'It is the second blow that makes the battle.'*"

588. Clauses may be connected by *conjunctions, relative pronouns, or conjunctive adverbs.*

V.—Phrases.

589. A **Phrase** is a combination of two or more words expressing some relation of ideas, but no entire proposition ; as, "*By the appointed time.*"—" *To conclude.*"—" *Being a young man.*"

590. A phrase may be *substantive, adjective, adverbial, explanatory, or independent.* Thus,—

1. Substantive.—"*To relieve the poor is our duty.*"—" *John deserves to be rewarded.*"—" *To be good is to be happy.*"
2. Adjective.—"*The esteem of wise men is the greatest of temporal encouragements.*"—" *The bounty displayed on the earth, equals the grandeur manifested in the heavens.*"—" *The desire to do good is praiseworthy.*"—" *A mind conscious of no guilt, reposes securely.*"
3. Adverbial.—"*Learn to estimate all things by their real usefulness.*"—" *Abstain from injuring others.*"—" *He is anxious to ascertain the truth.*"—" *They were seen walking arm in arm.*"
4. Explanatory.—"*May, the month of flowers, has come at length.*"—" *It is our duty to be friendly to mankind.*"

591. Substantive phrases are generally introduced by a verb in the infinitive mood.

592. An **Independent Phrase** is a phrase that is not connected with any word in the sentence ; as, "*To be candid, I was in fault.*"—" *Speaking in round numbers, there were five hundred persons present.*"

593. An independent phrase may contain :—

1. The name of a person addresses ; as, "*Morning is the best time to study, my dear friend.*"
2. A pleonasm ; as, "*A brave boy, he could not injure others.*"
3. A verb in the infinitive ; as, "*His conduct was, to say nothing worse, highly reprehensible.*"
4. A participle ; as, "*Speaking candidly, I do not understand the question.*"

594. When a dependent clause is abridged into a phrase having a nominative absolute, the phrase retains the adverbial signification of the clause ; as, "*Cæsar having crossed the Rubicon, his rival prepared for battle ;*" that is, "*When Cæsar had crossed the Rubicon, his rival prepared for battle.*"

595. The **Principal Part** of a phrase is that upon which all the other parts depend ; as, "*Seeing the danger.*"—" *Of an engaging disposition.*"—" *Full of hope.*"—" *Desirous to live.*"

596. Phrases are divided as to form into *simple, complex, and compound.*

597. A **Simple Phrase** is one unconnected with any other phrase ; as, "*Under every misfortune.*"

598. A **Complex Phrase** is one that contains a phrase as an adjunct to its principal part ; as, "*Under every misfortune of life.*"

599. A **Compound Phrase** is one composed of two or more coördinate phrases ; as, "*Rising up and departing hastily.*"—" *In prosperity and under every misfortune.*"

600. A phrase the principal part of which is a verb in the infinitive mood, is often called an *infinitive phrase* ; as, "*To study history.*"—" *To remodel his work.*"—" *To pray with fervor.*"

601. A phrase introduced by a preposition is often called a *prepositional phrase* ; as, "*In the right way.*"—" *By the exercise of our faculties.*"

602. A phrase the principal part of which is a participle, is often called a *participial phrase* ; as, "*Corrected of bad habits.*"—" *Leaving the country.*"—" *Wounded in the hand.*"

VI.—Modifications.

603. A noun may be modified :—

1. By an article ; as, "*The rose is a flower.*"
2. By an adjective ; as, "*All men agree to call honey sweet.*"
3. By a noun or a pronoun in the possessive case ; as, "*A soldier's life has its perils.*"
4. By an explanatory noun or pronoun ; as, "*The poet Homer was blind.*"—" *He himself did it.*"
5. By a participle ; as, "*A farmer mowing was the only person seen.*"
6. By an adjective phrase ; as, "*Simplicity of life and manners produces tranquillity of mind.*"
7. By an adjective or an explanatory clause ; as, "*Every good man must love the country in which he was born.*"—" *The belief that the soul is immortal, has been universally entertained.*"

604. A pronoun may be modified in the same ways, except not by an article nor a possessive.

605. A verb may be modified :—

1. By an adverb ; as, "*The enemy retired slowly.*"
2. By an adverbial phrase ; as, "*Fishes glide rapidly through the water.*"
3. By an adverbial clause ; as, "*I came that I might assist you.*"

606. An infinitive may be modified in the same ways, and besides by an object, or by an attribute used abstractly ; as, "*I tried to study my lessons.*"—" *To seem compelled is disagreeable.*"—" *To be a poet requires genius.*"

607. A participle may be modified :—

1. By an object ; as, "*By observing truth you will be respected.*"
2. By an adverb ; as, "*The brave soldier was found severely wounded.*"
3. By an adverbial phrase ; as, "*The son bred in sloth, becomes a spendthrift and profligate.*"

608. An adjective may be modified :—

1. By an abverb; as, "*The weather is **very** changeable.*"
2. By an adverbial phrase; as, "*Be **quick** to hear, but **slow** to speak.*"
3. By an adverial clause; as, "*John is **desirous** that you should listen to him.*"

609. An adverb may be modified :—

1. By another adverb; as, "*He **studies** **most** diligently.*"
2. By a phrase or a clause; as, "*He came **conformably** to his promise.*"—" *He runs **faster** than you can.*"

V.—PUNCTUATION.

610. **Punctuation** is the art of dividing written composition by certain marks, or points, for the purpose of showing more clearly the sense and relation of the words.

611. The principal marks of punctuation are: the period (.), the colon (:), the semicolon (;), the comma (,), the interrogation (?), the exclamation (!), the dash (—), the parentheses (), the brackets [], the quotation points (" ").

I.—The Period.

612. The **period** is placed at the end of every complete and independent declarative or imperative sentence; as, "*Truth is the basis of every virtue. It is the voice of reason. Let its precepts be religiously obeyed. Never transgress its limits.*"

613. The **period** is generally used after abbreviations; as, "*A. D., for Anno Domini*";—" *pro tem., for pro tempore*";—" *ult., for ultimo*";—" *i. e., for id est, that is*";—" *Dr., for doctor or debtor.*"

614. The **period**, in this case, merely indicating the abbreviation, does not take the place of other marks; as, "*Toronto, Ont., Jan., 1885.*"—" *I put the letter in the P. O.; there can be no mistake about it.*"

615. The **period** is usually placed after Roman numerals; as, "*Ps. lxx. 2.*"—" *Henry of Richmond, under the name of Henry VII., began the Tudor dynasty.*"

616. Names familiarly shortened do not require the period; as, "*Will, Ned, and Jim are the names of his brothers.*"

617. The **period** is put after a heading, direction, address, indication, &c.; as, "*Lesson in English.*"—" *Composition.*"—" *To Mr. Thos. Kelly.*"—" *For Sale.*"

II.—The Colon.

618. The **colon** is used to introduce a direct quotation when referred to by the words *thus, following, as follows, this, these, &c.*; as, "*Those who pretend to love peace, should remember this maxim: 'It is the second blow that makes the battle.'*"

610. The **colon** is placed after a clause complete in itself, but which is followed by some additional remarks or illustrations, especially if no conjunction is used; as, "*Avoid evil doers: in such society an honest man may become ashamed of himself.*"—"See that moth fluttering incessantly around the candle: man of pleasure, behold thy image."—KAMES.

620. When *yes* and *no* are equivalent to a sentence answering a question previously asked, they are usually followed by the **colon**; as, "*Yes: he has dared to make the assertion.*"

621. The **colon** is placed between the greater divisions of a sentence, when minor subdivisions occur that are separated by semicolons; as, "*We perceive the shadow to have moved along the dial, but we did not see it moving; we observe that the grass has grown, though it was impossible to see it grow: so the advances we make in knowledge, consisting of minute and gradual steps, are perceivable only after intervals of time.*"—"Grammar is divided into four parts: first, orthography; second, etymology; third, syntax; fourth, prosody."

III.—The Semicolon.

622. The **semicolon** is used to separate two or more independent clauses; as, "*Listen to the advice of your parents; treasure up their precepts; respect their riper judgment; and endeavor to merit the approbation of the wise and good.*"

623. The **semicolon** is used between the similar parts of a sentence, when those parts are already subdivided by the comma; as, "*Mirth should be the embroidery of conversation, not the web; and wit the ornament of the mind, not the furniture.*"

624. The **semicolon** is employed between an enumeration and the proposition which indicates it; as, "*There are four cardinal points: the north, the south, the east, and the west.*"

625. The **semicolon** is placed before the words, *as, namely, viz., that is*, when they introduce an example or a specification of particulars; as, "*There are five races of men; namely, the Caucasian, the Mongolian, the Malayan, the American, and the Ethiopian.*"

IV.—The Comma.

626. The **comma** is used to separate the similar parts of a proposition; subjects, predicates, objects, attributes, adjuncts, phrases; as,—

1. Subjects.—"*Riches, honors, and pleasures are fleeting.*"
2. Predicates.—"*Religion purifies, fortifies, and tranquilizes the mind.*"
3. Objects.—"*Learn patience, calmness, self-command, disinterestedness.*"
4. Attributes.—"*Alfred the Great was brave, pious, and patriotic.*"
5. Adjuncts.—"*The work was neither dexterously, quickly, nor well done.*"
6. Phrases.—"*To be wise in our own eyes, to be wise in the opinion of the world, and to be wise in the sight of our Creator, are three things so very different, as rarely to coincide.*"

627. When the subject of a sentence consists of several terms, and the last two are not joined by a conjunction, a **comma** is placed before the verb, in order that it may not seem to relate to the last subject only; as, "*English, French, German, Italian, are the languages most extensively used in Europe.*"

628. When words are joined in pairs by conjunctions, they should be separated in pairs by the **comma**; as, "*The rich and the poor, the weak and the strong, have one common Father.*"—"The dying man cares not for pomp or luxury, palace or estate, silver or gold."

629. The **comma** is not inserted between two words of the same part of speech that are joined by a conjunction; as, "*The heavens and the earth proclaim the glory of God.*"

630. The **comma** is used: 1. When the words are contrasted or emphatically distinguished; as, "*Charity both gives, and forgives.*" 2. When there is merely an alternative of words; as, "*The period, or full stop, denotes the end of a com-*

plete sentence." 3. When each term has adjuncts, or when one has an adjunct that does not relate to both; as, "*Gentleness is unassuming in opinion, and temperate in zeal.*"—"Who is applied to persons, or to things personified."

631. The name of a person or thing addressed is separated from the rest of the sentence by the **comma**; as, "**Young man**, provide for the future."

632. The **comma** is usually inserted in place of a finite verb that has been suppressed; as, "*Reading makes a full man; conversation, a ready man; writing, an exact man.*"

633. A clause, a phrase, or a word, that breaks the connection of the sentence, and that can be omitted without altering the meaning, must be separated from the rest of the sentence by the **comma**; as, "*Industry, which is a law of nature, is a source of happiness.*"—"Man, created to the image of God, has an immortal soul."—"Napoleon, unquestionably, was a man of genius."—"The butterfly, child of the summer, flutters in the sun."

634. A restrictive clause, phrase, or word, when it immediately follows the word on which it depends, should not be preceded by the **comma**; as, "*The things which are seen, are temporal; but the things which are not seen, are eternal.*"—"Years will not repair the injury caused by the war."

635. When part of a sentence is transposed, it is usually separated from the rest of the sentence by the **comma**; as, "**To those who labor**, sleep is doubly pleasant."—"Sustained by emulation, the scholar makes rapid progress."

636. A short quotation, or one introduced by the verb, *say*, *reply*, *cry*, is generally separated from the rest of the sentence by the **comma**; as, "*There is much in the proverb, without pains, no gains.*"—"The book of nature," said he, "is open before thee."

637. The **comma** is generally used between the simple members of compound sentences, when they are very short; as, "*He speaks eloquently, and he acts wisely also.*"—"Man proposes, but God disposes."

V.—The Interrogation and the Exclamation.

638. The **interrogation** is used after every interrogative sentence, clause, or word; as, "*Who can look only at the muscles of the hand, and doubt that man was made to work?*"—"They asked me, 'Will you return?'"—"Adverbs of manner are those which answer to the question, How?"

639. The **exclamation** is placed after every exclamatory sentence, clause, or expression; as, "*Oh! who can repay a mother's tenderness!*"—"Up, comrades, up!"

VI.—Dash, Parentheses, Brackets, Quotation Points.

640. The **dash** is used to mark a sudden interruption or transition; as,—

"Here lies the great—false marble, where?
Nothing but sordid dust lies here."—YOUNG.

"'My pretty boy,' said he, 'has your father a grindstone?'"—"Yes, sir," said I.—"You are a fine little fellow," said he, 'will you let me grind an ax on it?'"—FRANKLIN.

641. The **dash** is also used: 1. To mark a more considerable pause than the structure of the sentence would seem to require; as "*Now they part—to meet no more.*" 2. To mark an omission or suspension; as, "*K—g for king.*"—"In the village of C—,"—"He is active, but—." 3. Between a title and the subject-matter, and between the subject-matter and the authority; as,—
 "FIDELITY TO GOD.—'Whatever station or rank Thou shalt assign me, I will die ten thousand deaths sooner than abandon it.'—SOCRATES."

642. The **parentheses** are used to enclose a remark, a quotation, or a date, that breaks the unity of a sentence too much to be incorporated in it; as, "*I have seen charity (if charity it may be called) insult with an air of pity.*"—

'Know, then, this truth (enough for man to know):
 Virtue alone is happiness below.'—POPE.

643. The **brackets** are especially used to enclose what one person puts into the writings of another, as a correction, an explanation, or an omission; as, "*Do you know if [whether] he is at home or not?*"—"He [the speaker] thought otherwise."—"The letter is dated May 12th, [1884]."

644. The **quotation points** are used to distinguish words that are taken textually from an other author; as, *When Fenelon's library was on fire, "God be praised," said he, "that it is not the dwelling of a poor man."*

645. Examples are usually placed between quotation points,

646. A quotation within a quotation or an example, is usually marked with single points; as, "*Plutarch says, 'Lying is the vice of slaves.'*"

610. What is Punctuation?—611. Which are the principal marks of punctuation?—612. When is the period used?—618. When is the colon used?—622. In what cases is the semicolon used?—626. When is the comma used?—638. When do we use the interrogation?—639.the exclamation?—640.the dash?—642.the parentheses?—643.the brackets?—644.the quotation points?



TABLEAU OF THE PRINCIPAL PREFIXES.

I.—Anglo-Saxon Prefixes.

A,	<i>on, in, at</i> ; as, aboard.
Be,	<i>upon, over</i> ; as, bespatter.
Counter,	<i>against</i> ; as, counteract.
En, em,	<i>to make</i> ; as, ennoble.
For,	<i>not, contrary</i> ; as, forbid.
Fore,	<i>before</i> ; as, foretell.
Mis,	<i>wrong, ill</i> ; as, miscall.
Out,	<i>excess, exterior</i> ; as, out-law.
Over,	<i>excess, beyond</i> ; as, overshoot.
Un,	<i>not, to undo</i> ; as, untwist.
With,	<i>against</i> ; as, withstand.
Up,	<i>motion upwards</i> ; as, up-root.
Under,	<i>inferior</i> ; as, underagent.

II.—Latin Prefixes.

Ad, a,	{ <i>to, towards</i> ; as, affix.
ac, af,...	
Ante,	<i>before</i> ; as, antedate.
Circum,	<i>around</i> ; as, circumnavigate.
Con, co,	{ <i>together</i> ; as, compress.
com,...	
Contra,	{ <i>against</i> ; as, contraband.
contro,	
De,	<i>from, down</i> ; as, dethrone.

Dis, di,	{ <i>away, not</i> ; as, displease.
dis,...	
Ex, e, ec,	{ <i>out of, from</i> ; as, efface.
ex, es,	
In, im,	{ <i>upon, not</i> ; as, imprint.
il, ir,	
Inter,	<i>between</i> ; as, intermix.
Ob, oc,	{ <i>against, down</i> ; as, object.
of, op,	
Pre,	<i>before</i> ; as, prejudice.
Pro,	<i>for, forth</i> ; as, pronoun.
Re,	<i>back, again</i> ; as, reenter.
Sub,	{ <i>under, after</i> ; as, suffix.
suc, suf,	
Super,	{ <i>over, above</i> ; as, surmount.
sur,	
Trans,	{ <i>across, otherwise</i> ; as, transpose.
tra,	

III.—Greek Prefixes.

A, an,	<i>without</i> ; as, anarchy.
Amphi,	<i>two</i> ; as, amphibious.
Anti, Ant,	<i>against</i> ; as, Antarctic.
Dia,	<i>through</i> ; as, diameter.
En, em,	<i>in, upon</i> ; as, energy.
Hyper,	<i>over, beyond</i> ; as, hypercritical.
Syn, syl,	{ <i>together</i> ; as syllable.
sym,	

TABLEAU OF THE PRINCIPAL SUFFIXES.

I.—Suffixes of the Noun.

ACTION. Root, Verb

Ion, execution; — **ation,** temptation; — **ition,** proposition; — **ment,** payment; — **al,** removal; — **ce,** defence; — **se,** expanse; — **ance,** repentance; — **ancy,** buoyancy; — **ence,** occurrence; — **ency,** excellency; — **ure,** enclosure; — **age,** carriage; — **ing,** reading; — **th,** growth; — **t,** weight; — **ery,** discovery; — **y,** flattery.

STATE. Root, Adjective, noun

Ness, happiness; — **ity,** scarcity; — **ty,** cruelty; — **ety,** anxiety; — **th,** dearth; — **tude,** promptitude; — **ice,** justice; — **ce,** silence; — **cy,** accuracy; — **acy,** fallacy; — **y,** honesty; — **mony,** harmony; — **hood,** childhood; — **ship,** friendship; — **dom,** martyrdom; — **ry,** bravery; — **y,** beggary.

OFFICE, JURISDICTION. R., Noun.

Ate, patriarchate; — **dom,** kingdom; — **ship,** professorship; — **hood,** priesthood; — **cy,** lieutenantancy; — **acy,** curacy; — **y,** monarchy.

PLACE, COLLECTION. R., Noun.

Ary, library; — **ery,** fishery; — **ory,** armory; — **ry,** vestry; — **y,** treasury; — **ing,** clothing; — **age,** plumage.

ART, PRACTICE. R., Noun.

Ery, cookery; — **ry,** heraldry; — **y,** carpentry; — **ism,** criticism; — **ics,** mechanics; — **ic,** arithmetic; — **ing,** surveying; — **ure,** sculpture.

Tableau of the Principal Suffixes.—Continued.

PERSON. R., Verb, noun.

Er, reader;—*yer*, sawyer;—*eer*, auctioneer;—*ier*, financier;—*ar*, beggar;—*ard*, coward;—*or*, Creator;—*ant*, claimant;—*ent*, student;—*an*, publican;—*ian*, musician;—*ster*, spinster;—*ist*, artist;—*tre*, fugitive;—*ary*, missionary;—*ate*, delegate;—*ee*, trustee.

INHABITANT. R., Noun.

An, Mexican;—*ian*, Bostonian;—*ese*, Portuguese;—*ine*, Florentine;—*ite*, Moabite;—*ard*, Spaniard;—*er*, Montrealer.

DIMINUTION.

Let, ringlet;—*et*, baronet;—*erel*, pickerel;—*el*, runnel;—*le*, speckle;—*ete*, particle;—*cel*, parcel;—*ling*, duckling;—*ock*, hill-ock;—*eule*, animalcule;—*ule*, globule;—*ktn*, lambkin;—*en*, kitten;—*ster*, poet-aster;—*y*, Johnny;—*ie*, Charlie.

AUGMENTATION.

Ion, medallion;—*one*, trombone;—*oon*, balloon;—*eon*, galleon.

II.—Suffixes of the Adjective.

QUALITY. R., Noun.

Ine, saline;—*ous*, glorious;—*eous*, piteous;—*ious*, malicious;—*uous*, tumultuous;—*en*, wooden;—*ed*, bigoted;—*ory*, declamatory;—*ive*, defective;—*id*, candid;—*ate*, compassionate.

POWER. R., Verb.

Ire, productive;—*ant*, pleasant;—*ent*, consistent;—*ory*, compulsory;—*ing*, amusing;—*fic*, terrific;—*iferous*, floriferous;—*ite*, definite.

CAPACITY. R., Verb.

Able, tamable;—*ible*, resistible;—*ile*, docile.

RELATION. R., Noun.

Al, musical;—*ial*, provincial;—*ar*, polar;—*ary*, planetary;—*an*, suburban;—*ian*, collegian;—*ile*, infantile;—*ic*, romantic;—*ical*, poetical.

ABUNDANCE. R., Noun.

Ful, fruitful;—*ose*, verbose;—*ous*, porous;—*some*, troublesome;—*y*, hilly;—*ey*, clayey.

LIKENESS. R., Noun.

Ish, childish;—*ly*, fatherly.

PROPER ADJECTIVES. R., Noun.

Ch, French;—*ish*, Spanish;—*ic*, Platonic;—*ian*, Newtonian;—*n*, Russian;—*ean*, Pyrenean;—*ese*, Chinese;—*ine*, Alpine;—*ite*, Moabite;—*ote*, Candiotte.

DIMINUTION.

Ish, reddish;—*some*, gladsome.

III.—Suffixes of the Verb.

TO MAKE. R., Adjective, noun.

En, darken;—*ate*, domesticate;—*fy*, rarefy;—*ify*, simplify;—*ish*, publish;—*ite*, unite;—*e*, breathe;—*se*, cleanse;—*le*, crumble;—*ise*, catechise;—*ize*, solemnize.

FREQUENTATIVES.

Le, waddle;—*el*, shovel;—*er*, linger;—*k*, talk;—*ch*, stitch.

IV.—Suffixes of the Adverb.

MANNER. R., Adjective, noun.

Ly, fiercely;—*ward*, homeward;—*wards*, downwards;—*wise*, crosswise;—*ways*, sideways.



PART SECOND.

PRELIMINARIES.

Syntax is that part of grammar which treats of the relation, agreement, government, and arrangement of words in sentences.

The **Relation** of words is their reference to other words or their dependence according to the sense.

The **Agreement** of words is their similarity in person number, gender, case, mood, tense, or form.

The **Government** of words is the power which one word has over another, to cause it to assume some particular modification.

The **Arrangement** of words is their collocation, or relative position in a sentence.

Instead of exercises in *Oral Conjugation*, exercises on *Roots* are given under the lessons in Syntax. The Latin or Greek term is given, then its signification in English. This is a suggestion to the pupils to find out the other derivatives or the family of words. This can be easily done by having recourse to a **DICTIONARY**.

The Literary Canons, though separately numbered, belong to Part II.

SYNTAX OF THE NOUN.

CHAPTER I.—LESSON I.—Nominative Case.

1. A noun or a pronoun must be put in the nominative case :—

1. When it is the subject of a finite verb ; as, "*The boy reads well; he is very studious.*"

2. When it is in apposition with a preceding noun or pronoun in the nominative ; as, "*Milton the poet was for many years blind.*"—"*I myself did it.*"

3. When it follows the finite tenses of an intransitive verb, or of a transitive verb in the passive voice ; as, "*The child was named John.*"—"*It is I.*"

4. When it is put absolute ; as, "*Your fathers, where are they ?*"—"*He failing, who shall meet success ?*"

I. Plural of Nouns.—Write the plural of the noun. (Part 1st, Lesson 26, 27).

1. *Charity, Charities.* 2. *Deputy, Deputies.* 3. *Diploma, Diplomas.*
Bravado, Bravadoes. *Musquito, Musquitoes.* *Sphinx, Sphinxes.*
Soliloquy, Soliloquies. *Faculty, Faculties.* *Effigy, Effigies.*
Mulatto, Mulattoes. *Embargo, Embargoes.* *Cameo, Cameos.*
Alkali, Alkalies. *Attorney, Attorneys.* *Quarto, Quartos.*
Crucifix, Crucifixes. *Manifesto, Manifestoes.* *Alloy, Alloys.*

II. Nominative Case.—Insert a nominative, and punctuate.

1. Misery is the necessary result of a deviation from rectitude.
 The apostle *St. John* was peculiarly beloved by his divine Master.
Virtue being abandoned, we become terrified with imaginary evils.
 Wherever we are, *we* are not forgotten by a kind Providence.
 Idle time is the most ruinous thing in the world.
 Continue, my dear friend, to make virtue your principal study.
 The soul becomes great by the contemplation of great objects.
2. As we grow older, life becomes dim in the distance.
 Let us send light and joy, if we can, to every one around us.
 Acquire, my dear children, the habit of doing every thing well.
 Ease, indulgence, luxury, and sloth are the sources of misery.
 As virtue is its own reward, so vice is its own punishment.
 Rhetoric is the science, and oratory the art, of speaking well.
 It is our duty to appropriate our time to valuable purposes.

III. Correct the case of the subject of the verb.—Happy is him [*he*], alone who depends not on the pleasures of this world for enjoyment.—Whom [*who*] do you think did the mischief?—Are not you and him [*he*] cousins?—A pupil older than me [*I*] excited my emulation.—None are more rich than them [*they*] who are content.—Them [*they*], and them [*they*] only who are virtuous, can deserve respect.—Them [*they*] that help themselves, deserve help.—Whom [*who*] do you suppose arrived last night?

Latin Roots.—*Navis, a ship.* Navy, naval, navigate, navigation, nave, nautical, nautilus, unnavigable, circumnavigate. — *Unus, one.* Unit, unite, unity, union, unique, unison, unisonance, unicorn, universe, universality, university, uniform, uniformity, unanimité, unanimous, disunite, reunite.

Analysis and Parsing.—Honor, wealth, and pleasure seduce the heart.—The heart, the mind, and the body require food.—Sp. decl. sent.—Comp. subj., honor, wealth, pleasure ;—Pred., seduce ;—Obj., heart.

LESSON II.—Position of the Subject.

2. The subject or nominative is generally placed before the verb; as, "**John** writes neatly."

3. In the following instances, the subject is placed after the verb, or after the first auxiliary:—

1. When a question is asked without an interrogative pronoun in the nominative case; as, "*Did he go?*"—"What are **you** doing?"

2. When a supposition is made without the conjunction *if*; as, "*Were it true,*" for, "*If it were true.*"

3. When the subject of a verb in the imperative mood is expressed; as, "*Go thou in peace.*"

4. When an earnest wish or other strong feeling is expressed; as, "*May your journey be happy.*"—"Great was my surprise."

5. When the verbs, *say, answer, reply, etc.*, introduce the parts of a dialogue; as, "*'Esteem and love,' said the sage, 'cannot be bought with gold.'*"

6. When the verb is itself emphatical; as, "*After the light infantry, marched the Grenadiers, then followed the Horse.*"

7. When some emphatic word is placed before the verb; as, "*Narrow is the way.*"—"Here am I."

8. When the adverb *there* precedes the verb; as, "*There lived a man.*"

I. Plural of Foreign Nouns.—Find the plural of the noun. *Us* is changed to *i*; *um* or *on*, to *a*; *is*, to *es*; *a*, to *æ*; *x* or *ex*, to *ces* or *ices*.

1. Analysis,	<i>Analyses.</i>	2. Spectrum,	<i>Spectra.</i>	3. Radius,	<i>Radii.</i>
Phenomenon,	<i>Phenomena.</i>	Genus,	<i>Genera.</i>	Axis,	<i>Axes.</i>
Minutia,	<i>Minutiæ.</i>	Lamina,	<i>Laminæ.</i>	Stratum,	<i>Strata.</i>
Parenthesis,	<i>Parentheses.</i>	Erratum,	<i>Errata.</i>	Magus,	<i>Magi.</i>
Emphasis,	<i>Emphases.</i>	Crisis,	<i>Crises.</i>	Larva,	<i>Larvæ.</i>
Ellipsis,	<i>Ellipses.</i>	Datum,	<i>Data.</i>	Oasis,	<i>Oases.</i>

II. Position of the Subject.—Supply the subject, and punctuate.

If there were no cowardice, there would be little insolence.

"Better is a judicious silence," says St. Francis of Sales, "than truth spoken without charity."

Such as the tree is, such will be the fruit.

Were patrons more disinterested, ingratitude would be more rare.

Happy are the people whose history is most wearisome to read.

The more industrious you are, the sooner will you learn a trade.

As the flower blooms and falls, so does human life.

Is it sickness or selfishness that produces most misery in the world?

III. Place the subject after the verb.—Were wisdom to be had for the wishing, all would be wise.—By good nature is assuaged half the misery of human life.—In the British Museum is the original work of Copernicus.—"Life," says *Socrates*, "is but a preparation for death."—From billow to billow leaped the ship.—On unity and discipline is founded the strength of a nation.—Happy are they whose pleasure is their duty.—In peace of mind consist our strength and happiness.

Latin Roots.—*Gravis, heavy.* Grave, gravity, gravitate, gravitation, grief, grieve, grievous, grievance, aggravate, aggravation.—*Rota, a wheel.* Rotate, rotary, rote, rotation, rotatory, rotunda, rotund, rotundity, routine.

Analysis and Parsing.—The arts prolong, comfort, and cheer human life.—Prudence foresees and examines.—Sp. decl. sent.—Subj., *arts*;—Comp. Pred., *prolong, comfort, cheer*;—Obj., *life*.—The subj. is mod. by a. adt., *the*;—obj., by a. adt., *human*.

LESSON III.—Apposition.

4. A noun or a personal pronoun is in **apposition** with another noun or pronoun, when it is added to designate the same person or thing; as, "*St. Patrick the apostle of Ireland.*"—"The prophet Daniel."—"I myself."—"We the pupils."

5. The noun or the pronoun in apposition with another noun or pronoun **must be put in the same case**; as—

Nominative.—"Cicero the orator was called the father of his country."

Possessive.—"Paradise Lost is the poet Milton's greatest work."

Objective.—"They elected him president."

6. A noun or a pronoun placed after an intransitive verb, or a transitive verb in the passive voice, **must be put in the same case** as the noun or the pronoun preceding it, when it refers to the same person or thing; as, "*It is I.*"—"These are they."

7. The finite tenses of those verbs may be followed by a nominative; their infinitives and participles, by a nominative or an objective; as, "*It cannot be he.*"—"I took it to be him."—"Nobody likes the idea of being called a fop."

I. Plural of Foreign Nouns.—Give the two plurals of the foreign nouns, in common use.

- | | | | |
|---------------|----------------------------------|-----------|------------------------------|
| 1. Criterion, | <i>Criteria or criteria.</i> | 2. Focus, | <i>Focuses or foci.</i> |
| Automaton, | <i>Automatons or automata.</i> | Medium, | <i>Mediums or media.</i> |
| Vertex, | <i>Vertexes or vertices.</i> | Index, | <i>Indexes or indices.</i> |
| Cherub, | <i>Cherubs or cherubim.</i> | Helix, | <i>Helixes or helices.</i> |
| Appendix, | <i>Appendixes or appendices.</i> | Vortex, | <i>Vortexes or vortices.</i> |

II. The Nominative Case.—Insert in No. 1, the nominative in apposition; in No. 2, the nominative after the verb; and punctuate.

- June, the month of the Sacred Heart, is the brightest of the year.
Hope, the balm of life, soothes us under every misfortune.
The capital of Turkey, Constantinople, is situated on the Bosphorus.
Mahomet left Mecca a fugitive, he returned a merciless conqueror.
The Popes, successors of St. Peter, are the vicars of Christ on earth.
- Be on thy guard against flattery: it is an insidious poison.
He that loveth pleasure, will soon become a poor man.
It is an old saying, that an open admonition is an open disgrace.
It is a miserable thing to live in suspense: it is the life of a spider.
Prayer should be the key of the morning and the lock of the night.

III. Correct the errors of case.—I went to see my cousin Charles, he [him] who has been sick so long.—I did not know whom [who] he was.—I would act the same part, if I were him [he].—Whom [who] did he think you were?—It was not me [I] that did it.—Who [whom] do you suppose it to be?—If it had been me [I], he would not have done it.—The visitor was not the man whom [who] he seemed to be.

Latin Roots.—*Populus*, the people; *Publicus*, public. People, populate, population, popular, populace, popularity, popularize, populous, depopulate.—Public, publican, publicist, publicity, publish, publisher, publication.

Analysis and Parsing.—The capital of Turkey, Constantinople, is situated on the Bosphorus.—The butterfly, child of the summer, flutters in the sun.—Sp. decl. sent.—Subj., *Capital*;—Pred., *is situated*.—Subj. is lim. by art. *the*, and mod. by a. ph., of *Turkey*, and ex. att., *Constantinople* (p.n., 3rd p., s. u., n.e. in apposition with *capital*);—Pred. is mod. by adv. ph., *on the Bosphorus*.

LESSON IV.—Nominative Absolute.

8. A noun or a pronoun is put **absolute in the nominative case** in the following instances :—

1. When, by direct address, it is put in the second person ; as, "*At length, John, reflect and be wise.*"

2. When, by exclamation, it is used without address ; as, "*Oh ! the happy days of childhood.*"—" *I do not like to see it suffer, poor beast !*"

3. When, by pleonasm, it is introduced for the sake of emphasis ; as, "*The boy, oh ! where is he ?*"

4. When, with a participle, it is used to express a cause or an accompanying fact ; as, "*He failing, who can hope to prosper ?*"

9. The participle *being* is frequently omitted after a noun or a pronoun put absolute ; as, "*The lessons over, the pupils were dismissed.*" That is, "*The lessons being over, the pupils were dismissed.*"

I. Plural of Compounds.—Write the plural of the noun.

- | | |
|-------------------------------------|---|
| 1. Merchantman, <i>Merchantmen.</i> | 3. Forget-me-not, <i>Forget-me-nots.</i> |
| Landlady, <i>Landladies.</i> | Penny-a-liner, <i>Penny-a-liners.</i> |
| Clubfoot, <i>Clubfeet.</i> | Barrister-at-law, <i>Barristers-at-law.</i> |
| Looker-on, <i>Lookers-on.</i> | Solicitor-general, <i>Solicitors-general.</i> |
| Toothpick, <i>Toothpicks.</i> | Maid-of-all-work, <i>Maids-of-all-work.</i> |
| 2. Mussulman, <i>Mussulmans.</i> | 4. Cousin-german, <i>Cousins-german.</i> |
| God-child, <i>God-children.</i> | Man-of-war, <i>Men-of-war.</i> |
| Hanger-on, <i>Hangers-on.</i> | Sergeant-major, <i>Sergeants-major.</i> |
| Errand-boy, <i>Errand-boys.</i> | Attorney-general, <i>Attorneys-general.</i> |
| Saleswoman, <i>Saleswomen.</i> | Sergeant-at-arms, <i>Sergeants-at-arms.</i> |

II. Nominative Case Absolute.—Supply the noun or the pronoun required, and punctuate.

I being a child, they tried to deceive me.

The baptism of John, was it of Heaven or of men ?

The disease once discovered, the cure is half wrought.

Speak not, my dear friend, against the principles of truth.

The great utility of knowledge being apparent, it is highly incumbent upon us to pay diligent attention to it in our youth.

Champlain having died on Christmas-day, 1635, de Montmagny was appointed by Louis XIV. to succeed him.

How swiftly our time passes away ! and ah ! we, how little concerned to improve it !

III. Change the italicized noun to the plural.—The *arteries* are canals that lead the blood from the heart to the *extremities* of the body.—*Crocuses* are among the earliest flowers of spring.—One of the misfortunes of war, is the desolation of the *counties* traversed by the hostile *armies*.—In the Middle Ages, there were *sanctuaries* attached to *monasteries*, to which the unfortunate fled for refuge.—High *chimneys* or *flagstaffs* serve to attract the electric fluid during *thunder-storms*.

Latin Roots.—*Minor, minus, less ; Minister, a servant.* Minor, minority, miniature, minikin, minim, minimum, minion, minnow, minuend, minuet, minus, minuscule, minute, minutiae, diminish, diminishable, diminution, diminutive, diminutiveness.—Minister, ministry, ministrant, ministration, ministerial, minstrel, minstrelsy, administer, administrative, administration.

Analysis and Parsing.—Peace of mind being lost, we tremble at the rustling of a leaf.—*I being a child, they tried to deceive me.*—Sp. decl. sent.—Subj., *we* ;—Pred., *tremble*.—Pred. is mod. by the ex. adv. *ph.*, *Peace of mind being lost* (p. pt., *peace*, mod. by a. *ph.*, *of mind* ; *mind* is mod. by a. *adt.*, *being lost*), and, at the rustling of a leaf (p. pt. *rustling*, mod. by a. *ph.*, *of a leaf*).—*Peace*, c.n. 3rd p., s.n., n.g., n.c. absolute.—*I*, pers. pro., 1st p., s.n., m.g., n.c. absolute.—*Child*, c.n., 3rd p., s.n., m.g., n.c., coming after the intr. part., *being*.

LESSON V.

Literary Selection for Explanation and Study.

CANADA.

Canada has held, and always will retain, a foremost place in my remembrance. Few Englishmen are prepared to find it what it is. Advancing quietly ; old differences settling down, and being fast forgotten ; public feeling and private enterprise alike in sound and wholesome state ; nothing of flush or fever in its system, but health and vigor throbbing in its steady pulse : it is full of hope and promise. To me —who had been accustomed to think of it as something left behind in the strides of advancing society, as something neglected and forgotten, slumbering and wasting in its sleep —the demand for labor and the rates of wages ; the busy quays of Montreal ; the vessels taking in their cargoes, and discharging them ; the amount of shipping in the different ports ; the commerce, roads, and public works, all made *to last* ; the respectability and character of the public journals ; and the amount of rational comfort and happiness which honest industry may earn : were very great surprises. The steamboats on the lakes, in their conveniences, cleanliness, and safety ; in the gentlemanly character and bearing of their captains : and in the politeness and perfect comfort of their social regulations ; are unsurpassed even by the famous Scotch vessels, deservedly so much esteemed at home. The inns are usually bad ; because the custom of boarding at hotels is not so general here as in the States, and the British officers, who form a large portion of the society of every town, live chiefly at the regimental messes : but in every other respect, the traveler in Canada will find as good provision for his comfort as in any place I know.

—*Dickens* (1812—1870).

Oral Statement—Sketch.....

Literary Analysis.¹

Principal Ideas.

Accessory Ideas.

- | | |
|---|---|
| <p>1. STATEMENT OF SUBJECT:
A glorious future for Canada.</p> | <p>1. Canada to hold a foremost place in the writer's remembrance.
2. Few Englishmen know what it is.
3. Canada advancing quietly and vigorously.</p> |
| <p>2. PLAN:
The business of Canada.</p> | <p>1. Canada's demand for labor; the rates of wages.
2. The commerce of Montreal, &c. { 1. Roads.
2. Public works.
3. Navigation. { 1. Shipping of Montreal and other ports.
2. Steamboats on the lakes. { 1. Conveniences.
2. Cleanliness.
3. Safety.
4. Gentlemanly captains.
5. Social regulations.
6. Surpass the Scotch vessels.
4. Newspapers. { 1. Respectability.
2. Character.
5. Inns not satisfactory. { REASONS:
1. The custom of boarding at hotels not as common as in the States.
2. The British officers live chiefly at the regimental messes.</p> |
| <p>3. OUTCOME:
Comfort in Canada.</p> | <p>1. Old differences settling down.
2. Honest industry can earn a surprising amount of rational comfort and happiness.
3. The traveler finds as good provision for his comfort (the hotels excepted) as in any other place.</p> |

1. In the analytical study of the literary selections given in Syntax, the pieces are usually decomposed into **principal ideas** and **accessory ideas**. The Teacher may multiply the questions at discretion. He should show the pupils that the division of the Analysis into (1) **statement of subject**, (2) **plan**, and (3) **outcome**, is really equivalent to the division heretofore given, i. e., (1) **personages, time and place**, (2) **words and actions**, (3) **result, moral**. He should accustom the pupils to designate an idea, as far as practicable, not by a sentence or a clause, but by a general term; as, "*Comfort in Canada*," instead of: "*In Canada the industrious enjoy great comfort*."

The Teacher should, in a special manner, make the pupils understand that the distinction of ideas, whether as *principal* or *secondary*, should be based not on their development, but solely on the importance of their relation with the subject. A principal idea may be contained in one sentence; a secondary idea, in the same piece, may be developed into several sentences; in the same way, an idea essential to the piece may be sometimes expressed in one word, and another less important may be extended to several lines.

Questions and Suggestions.

1. Where is Canada?—Point it out on the map, and show its boundaries.
2. Of what is the first sentence suggestive?—*It suggests that the writer had fallen in love with Canada, and that he was about to write something in its praise.*
3. What is the meaning of the second sentence?—*Not many Englishmen know the importance of Canada.*
- 4.*What figure does the third sentence contain?—*From the beginning to the colon, it forms a climax.—(Explain.)—The sentence is periodic.*
5. What is meant by "advancing quietly"?—*Becoming gradually wealthy and important.*
6. Tell what is meant by "old differences settling down, and being forgotten."—*Dickens paid his visit to Canada in 1841. Previous to this occurred the Rebellion led by Papineau, Nelson, McKenzie, and others. Peace had been restored, the Union had been inaugurated, and the "family compact" was becoming a thing of the past, the French Canadians were becoming reconciled to British domination, in a word, Canada was commencing to become a nation.*
7. Explain "public feeling state."—*It appears to mean that public feeling is not a hypocritical show, but truly fraternal; and that private enterprise was carried on honestly and energetically.*
8. What is meant by "nothing of flush and fever in its system"?—*It means that the commerce of Canada is steady and naturally progressive.*
9. What does "health and vigor throbbing in its steady pulse" mean?—*It has the same meaning as the previous phrase, but instead of being negative it is positive.*
10. What is meant by "it is full of hope and promise"?—*Canada has a bright future.*
11. Has the time that elapsed since the visit of the celebrated novelist justified his prediction?—*Canada has become more prosperous than the fertile brain of Dickens could perhaps imagine.*
- 12.*What figures are exemplified in "sound and wholesome," "flush or fever," "health and vigor," "throbbing in its steady pulse," "hope and promise"?—*These are Metaphors. (Explain.)*
13. Epitomize the fourth sentence.—*I thought Canada was neither prosperous nor industrious; but its industry and commerce were to me an agreeable surprise.*
14. Give in one word the idea suggested by "the strides of advancing society."—*Progress.*
15. Tell what is meant by "neglected and forgotten."—*Unworthy of attention.*
16. What other comparison corresponds to "slumbering and wasting in its sleep"?—*Like the field of the sluggard.*
17. What is meant by "the demand for labor"?—*The large number of workmen employed.*
- 18.*What figure is "the busy quays of Montreal"?—*Metonymy. (Explain.)*
19. What is a cargo?—*A ship's load.*
20. Tell what is meant by "all made to last"?—*It means that the commerce of the country has every appearance of continuance, and that the roads and the public works are substantial.*

Questions and Suggestions.

21. Name some of the most prominent of the public journals of Canada.....
 22. What is "honest industry"?—*Constancy in the accumulation of this world's wealth in honest mercantile pursuits, trades, or professions.*
 23. Name the principal lakes of Canada.—Point them out on the map.....
 24. What are the principal lines of steamboats that run on the lakes?.....
 25. What is meant by "bearing of their captains"?—*External graces and politeness.*
 26. What are the "social regulations" referred to?—*The friendly relations between the passengers and the officials of the steamboats, and the amusements afforded on those floating palaces.*
 27. To what vessels are the Canadian steamboats compared?—*To the famous Scotch vessels which are held in high esteem in the British Isles.*
 28. What does "at home" mean?—*Dickens was an Englishman, and Englishmen, Irishmen, and Scotchmen, in this country, when speaking of their native county, generally call it "home" or the "old country."*
 29. Is the word *inn* in common use in this country?—*No: its use is generally restricted to half-way houses or resting places in the country. Hotel is the name commonly used in Canada.*
 30. Is the account Dickens gives of the hotels of Canada applicable now?—*No: the principal hotels of Canada are second to none on the continent.*
 31. Explain what is meant by "regimental messes."—*The regimental mess is a set of officers who eat together at the same table.*
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32. Conjugate *hold* in the indicative past and perfect....
 33. What are the subjects of *were* (17th l.)?—*Demand, rates (11th l.), quays, vessels (12th l.), amount (13th l.), commerce, roads, public works (14th l.), respectability, character (15th l.).*
 34. Analyze and parse: *Few Englishmen are prepared to find it what it is.*—Cx. decl. sent;—Prin. cl., *Few Englishmen are prepared to find it*;—dep. cl., *what it is.*—*What*, double rel., including both antecedent and relative equivalent to *that which*; as antecedent, it is obj. case after *be* understood; as relative, it is nom. after *is*.

Exercise.—Write in your own words a sketch of *Canada*.

NOTE.—It must be remembered in reading this selection from Dickens's "American Notes," that it is now (1885) forty-four years since he visited Canada, which then comprised but two provinces—Canada East and Canada West. The brilliant imagination of the great novelist could not then conceive what Canada has since become. To do justice to the rapid strides made by Canada since, would require the pen of another Dickens.

Phraseology and Composition.

I.—Enlarge the following sentences by means of adjuncts to the principal parts:—

1. *Our horse ran.*

On Saturday afternoon of last week our new horse, Charley, ran furiously through the streets.

2. *The boy caught a rabbit.*

Yesterday, the pretty little blue-eyed boy, Joseph Neely, caught a large white doe-rabbit in the meadow.

3. *The carpenter built a house.*

Last year the old carpenter, James Howard, built a pretty wooden house in Champlain Street.

II. Make several statements in answer to each of the following questions:—

1. *How does the good scholar pass his day?*

The good scholar rises early, says his prayers piously, and studies earnestly; he is recollected in church, silent in class, and merry during recess; he is respectful to his teachers, kind to his companions, and affectionate and obedient to his parents.

2. *What recompenses are given to the good scholar?*

The good scholar receives the praise of his teachers, the friendship of his companions, proofs of the satisfaction of his parents, rewards at the end of the scholastic year, and the blessing of God.

III. Draw a comparison between the bee and the studious boy.

THE BEE.

The bee works from day-break; she ceases not to go and come; she alights upon the flowers and sucks the nectar from which she makes her honey. She shuns the company of the lazy hornet, who wishes to feed on honey without working for it.

THE STUDIOUS BOY.

The studious boy works from an early hour; he loses not an instant during the day. He reads good books, and memorizes their best passages to enrich his mind. He keeps away from the idler, who wishes to obtain knowledge without study.

Exercise on Homophonous Words.

IV.—1. Ought.	2. Paced.	3. Pallet.	4. Panel.
Aught.	Paste.	Palate.	Pannel.
Owed.	Painless.	Pact.	Paul.
Ode.	Paneless.	Packed.	Pall.

Where the dash occurs, insert a suitable word taken from the above list.

1. We *ought* not to do *ought* that is wrong.
Gabelus *owed* a large sum to Tobias.
The poet has written an *ode*.
2. The horse *paced* quietly along.
Paste is made of flour and water.
Painless means without pain ; *paneless*, without panes.
3. The *pallet* on which the Indian rests is hard.
The hot tea scalded the boy's *palate*.
He signed the *pact* and then *packed* up his baggage.
4. The thief broke the *panel* of the door, and stole the *pannel* of the sheriff's horse.
The dead body of *Paul* was covered with a costly *pall*.

V.—Write a composition on EARLY RISING.



LESSON VI.—Position and Form of the Possessive.

10. A noun or a pronoun in the possessive case is governed by the name of the thing possessed; as, "*A man's manners often decide his fortune.*"

11. The possessive case usually comes immediately before the governing noun; as, "*A mother's tenderness and a father's care are nature's gifts for man's advantage.*"

12. It is separated:—

1. When the governing noun has an adjective; as, "*A child's first effort.*"

2. When possession is affirmed or denied; as, "*The book is mine, and not John's.*"

13. The appropriate form of the possessive case must be used, agreeably to the sense and declension of the word; as, "*John's book.*"—"The boy's hat."—"Ladies' gloves."—"Children's shoes."—"Their books."—"The answer is yours, not mine."

14. In compound nouns, the possessive sign is added to the last term only; as, "*His father-in-law's wish.*"—"The Commander-in-chief's residence."

15. The relation of property may also be expressed by the preposition of and the objective; as, "*The victories of Napoleon,*" for "*Napoleon's victories.*" Of the two forms, that should be adopted which will render the sentence more perspicuous and agreeable.

16. Those expressions in which the apostrophic *s* would give too much of the hissing sound to the phrase, should be avoided by using the preposition of and the objective; as, "*The army of Xerxes;*"—"For the sake of conscience;" instead of, "*Xerxes's army;*"—"Conscience's sake."

I. Possessive Case.—Write the possessive, singular and plural.

1. Page, Page's, Pages'.	2. Berry, Berry's, Berries'.
Echo, Echo's, Echoes'.	Thrush, Thrush's, Thrushes'.
Wretch, Wretch's, Wretches'.	Heresy, Heresy's, Heresies'.
Thief, Thief's, Thieves'.	Hero, Hero's, Heroes'.

II. Possessive Case.—Insert a noun or a pronoun in the possessive singular, and punctuate.

There was as much pride in *Diogenes's* tub as in *Plato's* palace.

He whose life is righteous and pious, preaches sublimely.

Wisdom's precepts form the good man's interest and happiness.

General *Braddock's* death was caused, not by the *Indian's* tomahawk, but by a bullet sent by one of *his* own soldiers.

III. Correct the Errors.—Two months' notice has been given to those tenants of *yours*.—One man's loss is another man's gain.—This knife is *yours*, but I thought at first it was *mine*.—The march of the intellect is now as rapid as ever.—Hypocrites are wolves in *sheep's* clothing.—*Theirs* is a personal pronoun in the possessive case.—The government of the world is not left to chance.—The tree is known by *its* fruits.—*Moses's* rod was changed into a serpent.

Latin Roots.—*Primus*, first. Prime, primer, primeval, primary, primate, primitive, primage, primordial, primrose, prince, principal, principality, principle, prior, priority, premier, primogeniture.

Analysis and Parsing.—He whose life is righteous and pious, preaches sublimely.—He who is truly a friend, will bear his friend's infirmities.—Cx. delc. sent.—Pr. cl., he preaches sublimely.—Sub., he;—Pred., preaches.—Subj. is mod. by a. cl., whose life is righteous and pious (Sub., life, mod. by a. adj. whose;—Pred., is;—Atts., righteous and pious);—Pred. is mod. by adv. adj. sublimely.—Whose, rel. pro. (anteced. he) 3rd p., s.n., m.g. poss. c., gov. by life.—Friends, c.n., 3rd p., s.n., poss. c., gov. by infirmities.

LESSON VII.—Form of the Possessive.

17. The sign of the possessive case should not be added to an adjective, even when used by ellipse for a noun; as, "*The poor man's destitution*," not, "*The poor's destitution*."—"The reign of Henry the Eighth," not, "*Henry the Eighth's reign*."

18. Those words which are usually adjectives, but which sometimes assume the sign of the possessive case, are nouns; as, "*One's self*."—"For twenty's sake."—"Another's rights."

19. The sign of the possessive case should not be added to an adjunct that does not form part of a compound term. Thus, such phrases as, "*The Mayor of Toronto's authority*."—"The Bishop of Montreal's pastoral letter;" though sometimes used, are generally considered inelegant.

20. The use of several successive nouns in the possessive case should be avoided; as, "*The king's son's favorite's horse won the race*;" say rather, "*The horse belonging to the favorite of the king's son, won the race*."

21. The possessive case should not be used before a participle that is not taken in other respects as a noun; as, "*He mentioned John's walking a mile*." Say, "*He mentioned that John walked a mile*."

I. Possessives.—Give the possessive case, singular and plural, of the noun.

1. Footman, *Footman's*, *Footmen's*. 2. Negro, *Negro's*, *Negroes'*.
 Newsboy, *Newsboy's*, *Newsboys'*. German, *German's*, *Germans'*.
 Nobleman, *Nobleman's*, *Noblemen's*. Artery, *Artery's*, *Arteries'*.
 Eyetooth, *Eyetooth's*, *Eyeteeth's*. Buffalo, *Buffalo's*, *Buffaloes'*.
 Landlady, *Landlady's*, *Landladies'*. Cayman, *Cayman's*, *Caymans'*.

II. Omissions to be supplied.—Insert a noun or a pronoun in the possessive case, singular or plural, as required by the sense; and punctuate.

1. From other *men's* experience, do thou learn wisdom.

The glory of the nation is the *statesman's* boast.

Eagles' nests are built among mountain crags.

Follow your *enemies'* perfections rather than your *friends'* errors.

Nothing is lazier than to keep *one's* eyes upon words, without heeding *their* meaning.

2. Boast not of *your* lineage: your *ancestors'* virtues are not *yours*.

Men's evil manners live in brass: their virtues we write in water.

Use your talents for *God's* glory and for your *fellow-creatures'* benefit.

The human heart which throbs beneath the *beggar's* rags, may be as noble as that which stirs with *its* beating the *prince's* purple.

III. Express the idea of possession in a more appropriate form.—The masts of the *admiral's* vessel were shot down.—The abdication of *Charles the Fifth* filled all Europe with astonishment.—The anniversary of the *Declaration of Independence* is enthusiastically observed throughout the United States.—Such was the economy of the wife of my *uncle's* agent.—I rewarded the boy for studying so diligently.

Latin Roots.—*Magnus*, great; *Major*, greater; *Magister*, a master. Magnitude, magnify, magnificence, magnanimous, magnanimity, magnate, Magna Charta, main, major, majority, major-domo, majesty, majestic, mayor, magistrate, magistracy, magisterial, master, mastery.

Analysis and Parsing.—Boast not of *your* lineage: your *ancestors'* virtues are not *yours*.—Harbor no malice in thy heart: it will be a viper in thy bosom.—Cx. imp. sent.—Pr. 3l., *boast not of your lineage*.—The Pred. is mod. by adv. cl., *your ancestors' virtues are not yours*—*Ancestors'*, c.n. 3rd p., p.n., m.g., poss. c., gov. by *virtues*.—*Yours*, per. 2ro., 3rd p., p.n., m.g., poss. c., gov. by *virtues* understood.

LESSON VIII.—Repetition of the Possessive Sign.

22. The noun governing the possessive case is often omitted, when it cannot be mistaken; as, "*At the druggist's (store).*"—" *St. Patrick's (church or school).*"—" *A book of my brother's (books).*"

23. The possessive sign must be repeated to two or more nouns connected by conjunctions, when they refer to things individually different, though of the same name; as, "*A father's or a mother's sister is an aunt.*" That is, "*A father's sister or a mother's sister is an aunt.*"

24. The sign of the possessive case must not be added:—

1. When a noun is put in apposition with another possessive; as, "*For David my servant's sake.*"—" *As a poet, The Campaign is Addison's chief work.*"—" *I left the parcel at Sadler's, the bookseller.*"

2. When two or more nouns connected by conjunctions refer to the same person or thing; as, "*John and William's teacher is a learned man.*" That is, "*The teacher of John and William is a learned man.*"

I. **Plurals and Possessives.**—Write the plural number, and the possessive case singular of the compound noun.

1. *Attorneys-at-law, Attorney-at-law's.* 2. *Aids-de-camp, Aid-de-camp's.*
Sergeants-at-arms, Sergeant-at-arms'. *Sons-in-law, Son-in-law's.*
Courts-martial, Court-martial's. *Phenomena, Phenomenon's.*
Lords-lieutenant, Lord-lieutenant's. *Man-traps, Man-trap's.*
Cousins-german, Cousin-german's. *Huntsmen, Huntsman's.*

II. **Sentences to be completed.**—Insert a noun, inserting or omitting the possessive sign, as required by the sense; and punctuate.

1. There is little difference between the *Earth's* and *Venus's* diameter.
 The Bank of England was established in *William* and *Mary's* reign.
 The moon's disk often appears larger than the *sun's*.

Napoleon's army, as well as *Wellington's*, was composed of veterans.
 As a *poet*, Longfellow's "*Evangeline*" is considered his best work.
 The emperor Nero's deeds of cruelty are too revolting to recall.

2. The sun is the *poet's*, the *invalid's*, and the hypochondriac's friend.
Ferdinand and *Isabella's* reign is the most glorious in history.
 Which were the greater, *Cæsar's* or *Napoleon's* victories?
 The dutiful son does not discriminate between his *father's* and his mother's wishes.

Cain's and *Abel's* sacrifice were not equally pleasing in the sight of God, because of the difference of their intention in offering them.

III. **Correct the errors of syntax.**—*John's*, not *William's*, hat was stolen.—This house is *James* and *Henry's* property.—The album was bought at *Walsh's* the *bookseller* and *stationer*.—A small stream separates my *brother's* and *sister's* farm.—Adam was *Cain* and *Abel's* father.—*Cain's* and *Abel's* occupation were not the same.—Our office is opposite to *Morrison* and *Company's*.

Latin Roots.—*Locus*, a place. Local, localize, locality, locate, location, locomotion, locomotive, allocation, collocation, dislocate, dislocation.—*Verus*, true. Verity, veracity, veracious, verdict, verify, verifiable, veritable, very, verily, verisimilitude, aver.

Analysis and Parsing.—There is but little difference between the *Earth's* and *Venus's* diameter.—The Bank of England was established in *William* and *Mary's* reign.—Sp. decl. sent.—Subj. *difference*;—Pred. *is*.—Subj. *is* mod. by a. adv. *little*, and a. ph., *between the Earth's and Venus's diameter*.—But, adv.—*Earth's*, p.n., 3rd p., s.n., n.g., poss. c., gov. by *diameter* understood.—*William*, p.n., 3rd p., s.n., m.g., poss. c., gov. by *reign* (expressed).

LESSON IX.—Possessives.—Compounding.

25. The possessive case and its governing noun should be joined by the hyphen, and retain the *apostrophe s* :—

1. When used to form an adjective; as, "*A camel's-hair brush.*"—"*A bird's-eye view.*"—"The *states'-rights party.*"

2. When they form a figurative name; as, "*Dragon's-blood is a resinous substance brought chiefly from India.*"—"Job's-tears, Jew's-ears, bear's-foot, are plants so called from a supposed resemblance to the objects named."

26. When a possessive and its governing noun are used to form a literal name, the words, if short, are usually joined without either hyphen or apostrophe; as, *Townsmen, newspaper, beeswax.*

27. In many compound literal names, the noun that would be in the possessive case is used adjectively, and joined to the governing noun, either without or with the hyphen, according as the compound has one or more accents; as, "*At his bedside.*"—"My bosom-friend."—"The castle-wall."—"A sheepskin."

I. Possessives.—Supply a noun in the possessive case.

- | | | |
|-------------------------|--------------------------|---------------------------|
| 1. The artist's pencil. | 2. The shepherd's crook. | 3. St. Paul's zeal. |
| The mason's trowel. | The king's scepter. | St. John's purity. |
| The sculptor's chisel. | The archer's bow. | Herod's cruelty. |
| The mechanic's lathe. | The pilgrim's staff. | Judas's treason. |
| The laborer's spade. | The Cossack's lance. | St. Thomas's incredulity. |
| The cooper's adze. | The bishop's crosier. | |

II. Compounds.—Replace the dash by part of the compound, with or without the hyphen and apostrophe as suitable.

1. Scrofula is often called *king's-evil*.
 Mount Royal affords a pleasant *bird's-eye view* of Montreal.
 What marvels of life do we not owe to the action of tiny *sunbeams*?
 Young children are often afflicted with *St. Vitus's-dance*.
 William of Normandy ordered the compilation of the *doomsday book*.
Bear's-foot is a poisonous evergreen shrub.
2. A *Jew's-harp* is a tongued instrument, the vibrations of which are modified by the breath into a soft melody.
 St. John the Baptist wore a *camel's-hair girdle* about his waist.
 Erysipelas is vulgarly known as *St. Anthony's-fire*.
 A *salesman* is a man employed to sell for another.
Kite's-foot is a species of the tobacco plant.
 A *sheepskin*, when prepared for writing on, is called parchment.

III. Correct the errors in the form of the compound.—*Heart's-ease* is otherwise known as pansy.—The *cat's-head* raised in the garden was killed by the frost.—Our divine Savior cured the blind man who sat on the *highway-side*, near the city of Jericho.—*Fool's-parsley* is a poisonous weed often mistaken for parsley.—*Foolscap* is so called because of the water-mark, a fool's cap and bells, stamped on it by the first paper-makers.

Latin Roots.—*Lex, legis, a law.* Legal, legality, legalize, legitimate, legitimist, legislate, legislative, legislature, legist, illegal, privilege, allegiance.
 —*Pax, pacts, peace.* Peace, peaceable, peaceful, peacemaker, pacify, pacific, pacification, pacificatory, appease, appeasable.

Analysis and Parsing.—St. John the Baptist wore a *camel's-hair girdle* about his waist.—*Monk's-hood* is a species of aconite.—Sp. decl. sent.—Subj. *St. John the Baptist* (p.n., 3rd p., s.n., m.g., nom. c., subj. of wore).—*Camel's-hair*, com. adj., relating to *girdle*.—*Monk's-hood*, c.n., 3rd p., s.n., n.g., nom. c., subj. of is.

LESSON X.

Literary Selection for Explanation and Study.

THOUGHTS ON THE SEASONS.

Flattered with promise of escape
 From every hurtful blast,
 Spring takes, O sprightly May : thy shape,
 Her loveliest and her last.

5 Less fair is summer, riding high
 In fierce solstitial power,
 Less fair than when a lenient sky
 Brings on her parting hour.

10 When earth repays with golden sheaves
 The labors of the plough,
 And ripening fruits and forest leaves
 All brighten on the bough.

15 What pensive beauty autumn shows,
 Before she hears the sound
 Of winter rushing in, to close
 The emblematic round!

20 Such be our spring, our summer such ;
 So may our autumn blend
 With hoary winter, and life touch,
 Through Heaven-born hope, her end.

— Wordsworth (1770—1850.)

Oral Statement—Sketch.....

Literary Analysis.

Principal Ideas.

Accessory Ideas.

- | | |
|--|---|
| 1. STATEMENT OF
SUBJECT:
The Seasons
of the Year. | { 1. Spring ends in May.
2. Summer intensely warm.
3. Autumn repays the labor of spring and summer.
4. Winter, the last of the seasons. |
| 2. PLOT:
Characteristics
of the Seasons. | { 1. Gradual increase of warm temperature in spring till it ends in May.
2. Summer, on account of its extreme warmth, not so pleasant as spring or autumn.
3. In autumn corn is reaped, the fruit is gathered in, leaves change color.
4. The beauty of autumn, rich food for the thoughtful mind.
5. Winter comes to complete the circle of the seasons. |
| 3. OUTCOME:
Application
to life. | { 1. Hope that our seasons of life may correspond to the seasons of an agreeable year.
2. That Heaven may be our end. |

Questions and Suggestions.

1. Give the meaning of the first stanza.—*Fearing no longer the cold blasts of winter which sometimes overtake her, spring sets in and introduces summer.*
2. Point out figures in the third, fourth, and fifth verses.—“*Spring . . . her . . . her.*” (Personification).—“*O sprightly May!*” (Exclamation and Personification).—“*Summer riding.*” (Personification).—**Explain.**
3. Why use *thy* (3rd l.)?—*Because it refers to May, which is personified.*
4. What is the meaning of *sprightly*?—*Lively, gay.*
5. What is the meaning of the 5th and 6th lines?—*The sun at solstice in summer, hence being almost directly over our heads, the warmest part of the year then sets in; so summer is said to be less fair than spring.*
6. What is the *Solstice*?—*The Solstice is the point in the ecliptic at which the sun is furthest from the equator, north or south, the former being called the Summer Solstice, and the latter the Winter Solstice.*
7. Which *solstice* is referred to here? . . .
8. What is meant by *parting hour* (8th l.)?—*The decline of summer.*
9. Express in one word the meaning of the 9th and 10th lines.—*Harvest.*
10. What is referred to in the 13th line?—*The thoughts that the beauty of autumn suggests.*
11. What is the meaning of *pensive*?—*Seriously thoughtful; given to earnest or melancholy musing.*

Questions and Suggestions.

12. What may be melancholy in the thoughts suggested by the close of autumn?—*The forthcoming long cold winter.—Our old age of which autumn is an emblem—*
 ".... to close
The emblematic round."
13. What is meant by "Heaven-born hope?"—*The theological virtue of hope—hope to reach Heaven.*
14. Name the pronouns in the possessive case in the first stanza.—
Thy, her, her.
15. What kind of phrase is "O sprightly May!"—*Exclamatory.*
16. What case is May?—*Nominative absolute.*
17. What kind of adjunct is "with golden sheaves"?—*A simple adverbial adjunct of repays.*
18. What is the subject of *is* (5th line)?—*Summer.*
19. Analyze and parse the first stanza.—Sp. decl. sent.—Subj., *Spring*;—pred., *takes*;—obj., *shape*;—sub. mod. by cx. a. ph. "*Flattered hurtful blast*";—prin. part of ph., *flattered*, mod. by cx. adv. ph., *with promise of escape*;—prin. part of the latter ph., *promise*, mod. by sp. a. ph. *of escape*.—"From every hurtful blast," a phrase modifying "*Flattered with promise of escape*";—pred., unmod.;—obj. mod by a. adt., *thy*, and "*Her loveliest and her last.*"

Exercise.—Paraphrase *Thoughts on the Seasons.*

Phraseology and Composition.

- I.—Construct sentences which shall each contain one of the following words used figuratively:—*Worm, pit, darkness, light, mirror, executioner, mantle.*
1. The *worm* of remorse gnaws the sinner's conscience.
 2. It is an evil thing to fall into the *pit* of error.
 3. The sinner walks in *darkness* of spirit.
 4. The *light* of truth enlightens the children of the gospel.
 5. The examen of conscience is a *mirror* in which we see the stains that defile the soul.
 6. A wicked man is his own *executioner*.
 7. Cover your neighbor's faults with the *mantle* of charity.
- II. Vary the construction of the following sentences without destroying the meaning:—
1. *Virtue is a certain mark of a noble heart.*
 Where virtue is, there also is a noble heart.
 There is no nobleness of heart without virtue.
 A virtuous heart is a noble heart.

Phraseology and Composition.

2. *Moderation is much praised, but little practised.*

Every one speaks of moderation, but few practice it.

Many persons have moderation upon their lips, but few show it in their conduct.

Be moderate is the advice given by many, but the example given by few.

III.—Begin each of the following sentences with a series which shall be included in the pronominal adjective:—

1. *All tend to frighten us during a storm.*

The darkness of the heavens, the flashes of lightning, the fury of the wind, the loud peals of thunder—all tend to frighten us during a storm.

2. *All charm us in gazing at the sea.*

The immensity of the horizon, the vast expanse of water, the silence that surrounds us, the caprices of the waves—all charm us in gazing at the sea.

Exercise on Homophonous Words.

IV.—1. Pause.	2. Peal.	3. Pendant.	4. Place.
Paws.	Peel.	Pendent.	Plaice.
Peak.	Peer.	Pilot.	Plane.
Pique.	Pier.	Pilate.	Plain.

Where the dash occurs, insert a suitable word taken from the above list.

1. The speaker made a short *pause*.

The hunter cut the *paws* off the bear.

The tourist showed *pique*, because he could not climb to the mountain *peak*.

2. Did you hear the thunder *peal*.

Peel the apples.

I saw the *peer* inspecting the new *pier*.

3. The lady bought a gold *pendant* for her right ear.

A beautiful lamp was *pendent* from the roof.

The *pilot* steered the vessel into the harbor.

Pontius *Pilate* condemned Jesus Christ to death.

4. Though the stream is muddy, it is a good *place* to fish for *plaice*.

A *plane* is a carpenter's instrument.

Plane and *plain* are both used to mean a level country.

V.—Write a composition about RAILROADS.

LESSON XI.—The Noun.—Objectives.

28. A noun or a pronoun must be put in the objective case:—

1. When it is the object of a transitive verb or participle; as, "*I found him assisting you.*"—"*Having paid the debt he demanded a receipt.*"

2. When it is the object of a preposition; as, "*The paper lies before me on the desk.*"

3. When it is in apposition with a preceding noun or pronoun in the objective; as, "*They appointed him umpire.*"

4. When, after an infinitive or a participle not transitive, it agrees in the objective case with a preceding noun or pronoun signifying the same thing; as, "*He took you to be me.*"

I. Derivation.—Form another noun by means of a prefix.

1. Dress, Address.	2. Patriot, Compatriot.	3. Solution, Absolution.
Face, Surface.	Father, Forefather.	Proof, Reproof.
Giver, Forgiver.	Creation, Recreation.	Ability, Inability.
Work, Outwork.	Eminence, Preeminence.	Rage, Outrage.
Quiet, Disquiet.	Pension, Suspension.	Rector, Director.
Jury, Perjury.	Consul, Proconsul.	Cavity, Concavity.
Room, Anteroom.	Oration, Adoration.	Source, Resource.
Head, Forehead.	Weight, Overweight.	Loin, Surloin.
Ease, Disease.	Esteem, Disesteem.	Dose, Overdose.
Fume, Perfume.	Vantage, Advantage.	Wood, Underwood.
Deed, Misdeed.	Search, Research.	Line, Outline.

II. Omissions to be supplied.—Supply suitable objectives, and punctuate.

1. Diligence and industry repair the defects of nature.

Wisdom, virtue, and happiness dwell with the golden mediocrity.

In the human species, the influence of instinct and habit is generally assisted by the suggestions of reason.

I propose to give a general view of the subject.

2. Charity, like the sun, brightens all its objects.

A candid man acknowledges his mistake, and is forgiven; a patriot avows his opposition to a bad minister, and is applauded.

A friend magnifies a man's virtues, an enemy exaggerates his crimes.

The governor appointed him secretary of the meeting.

III. Errors to be corrected.—I perceived him protecting *thee*.—They took John to be *me*.—You and *I* are old friends.—My brother and *he* are tolerable grammarians.—*John* and Mary's teacher is a learned man.—The army of *Xerxes* made a disgraceful retreat.—The committee visited Bismark, *him* who is such an astute statesman and unfair administrator.

Latin Roots.—*Pes, pedis*, a foot. Pedal, pedestal, pedestrian, biped, quadruped, peddler, peddle, pedigree, expedition, expedient, expediency, impede, impediment, expedite.

Analysis and Parsing.—They appointed him umpire.—He took you to be *me*.—Sp. decl. sent.;—Subj., *they*;—Pred., *appointed*;—Obj., *him*.—*Umpire*, c. n., 3rd p., s. n., m. g., obj. c., in apposition with *him* and obj. governed by *appointed*.—*Me*, pers. pro., 1st p., s. n., m. g., obj. coming after *be*.

LESSON XII.—The Noun.—Position of Objectives.

29. The **objective** case usually follows the governing word.

30. It is otherwise placed :—

1. When it is emphatic ; as, "**Me** he restored to my office, but **him** he hanged."—" **John** I have beheaded."—" **Silver and gold** I have none."

2. In poetry it is often placed between the nominative and its verb ; as, "*The broom its yellow leaf hath shed.*"

3. A relative or an interrogative pronoun is commonly placed at the head of its clause ; as, "*I am the person whom they seek.*"—" **What** did he find?"

31. The pronouns *whom*, *which* and *what* are sometimes inelegantly separated from the prepositions which govern them ; as, "*What did he speak of ?*"—" *The man whom he called on was absent.*" Say rather : "**Of what** did he speak ?"—"*The man on whom he called was absent.*"

32. The relative *that* always precedes the verb or preposition by which it is governed ; as, "*He is the best man that I know.*"—" *Buy all those things that we have need of.*"

33. The object of a verb should never be separated from it by an explanatory phrase or clause ; as, "*He undertook, as every one should, his task, with a determination to succeed,*" should be, "*He undertook his task, as every one should, with a determination to succeed.*"

I. **Opposites.**—Give two contraries of the noun.

1. Friend, *Foe*, *Enemy*. 2. Shallowness, *Depth*, *Profundity*.
Prodigality, *Frugality*, *Economy*. Mirth, *Sadness*, *Dejection*.
Praise, *Blame*, *Reproach*. Bitterness, *Sweetness*, *Mildness*.
Modesty, *Boldness*, *Audacity*. Cowardice, *Bravery*, *Courage*.

II. **Omissions to be supplied.**—Supply the objectives, and punctuate.

1. He needs not make such *noise*.

Idleness brings forward, and nourishes many bad *passions*.

Discomposed thoughts, agitated passions, and a ruffled temper poison every *pleasure of life*.

If we delay till to-morrow what can be done to-day, we overcharge the morrow with a *burden* which belongs not to it.

2. Nothing more strongly inculcates *resignation* than the experience of our own *inability* to guide ourselves.

The fumes which arise from a *heart* boiling with violent *passions*, never fail to darken and trouble the *understanding*.

If opulence increases our *gratifications*, it increases in the same *proportion* our desires and demands.

True friendship will, at all times, avoid rough *behavior*.

III. **Correct the errors.**—To whom did I speak?—He played his part ably, *as every good actor should do*.—The *Laplander's* coffin consists of the hollowd trunk of a tree.—During a thunder-storm the masts of the vessels are often tipped with a pale blue light called *St. Elmo's-fire*.

Latin Roots.—*Ordo*, *ordnis*, *order*. Order, ordinance, ordinary, inordinate, extraordinary, subordinate, subordination.

Analysis and Parsing.—John have I beheaded.—The man on whom he called was absent.—Sp. decl. sent.—Subj., *I* ;—Pred., *have beheaded* ;—Obj., *John*.—Cx. decl. sent ;—prin. cl., *the man was absent* ;—dep. cl., *on whom he called* ;—subj., *he* ;—pred., *called* ;—pred. mod. by adv. *ad*, *on whom* ;—whom, obj., gov. by prep. *on*.

LESSON XIII.—The Noun.—Objectives.

84. When a transitive verb is followed by two objectives not joined by a conjunction nor referring to the same thing, one of them is governed by a preposition understood; as, "*They offered me a seat.*" That is, "*They offered to me a seat.*"

85. The object of the verb may generally be found by transposing the terms, for then the preposition has to be supplied; as, "*I paid him the money.*" "*I paid the money to him.*"—"He asked them the question." "*He asked the question of them.*"

86. The object of a transitive verb in the passive voice must be made its subject in the passive voice; as, (Active) "*I paid him the money.*" (Passive) "*The money was paid [to] him.*" not "*He was paid the money.*"

87. The same verb, participle, or preposition may have several objects connected by conjunctions, expressed or understood; as, "*He was deserted by friends and relatives.*" "*God created the heavens, the earth, and all they contain.*"

88. Objective nouns of place, degree, or manner, are often omitted after a preposition, when an adjective is used; as, "*In [a] vain [manner].*"—"In secret [places]."—"On high [places]."

I. Synonyms.—Give two words of about the same meaning.

1. Ridicule,	Mockery,	Derision.
Clandestine,	Secret,	Private.
Mutinous,	Seditious,	Tumultuous.
Poignancy,	Sharpness,	Severity.
Obnoxious,	Hateful,	Odious.
2. Knavery,	Dishonesty,	Roguishness.
Mountebank,	Quack,	Charlatan.
Choleric,	Irascible,	Irritable.
Obloquy,	Reproach,	Disgrace.
Convenience,	Fitness,	Propriety.

II. Omissions to be supplied.—Supply the objectives, and punctuate.

THE SAXON HEPTARCHY.

From the vast and gloomy forest of Germany, Hengist and his brother Horsa, said to be descended from Woden, the Saxon god of war, were invited into Britain by Vortigern, one of the petty princes, to aid him in repelling the attacks of the Scots and Picts. These warlike chieftains performed the service for which they were paid; but observing the indolence of the Britons, and pleased with the fertility of the soil, they invited more of their countrymen to endeavor to make settlements in the island. Successive hordes of Saxons poured in, and for a century waged war with the unhappy natives. They were finally successful in founding seven states, known by the name of the Saxon Heptarchy.

III. Correct the errors.—His salary was paid.—The dog's-ears were made on that book by a careless pupil.—Buy all those things of which we have need.—Of what did he speak?—The lady on whom she called, was absent.

Latin Roots.—*Pœna*, punishment. Penal, penalty, penance, penitence, penitentiary, impenitent, repent, subpoena.

Analysis and Parsing.—They offered me a seat.—He asked them the question.—Sp. decl. sent.—Me, obj. governed by to understood.—Them, obj. gov. by prep. of understood.



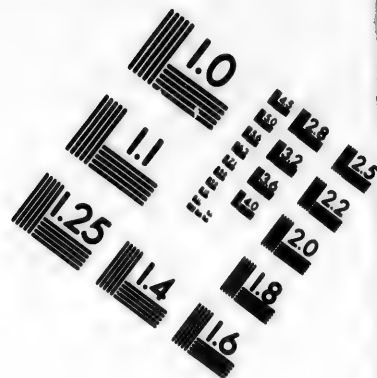
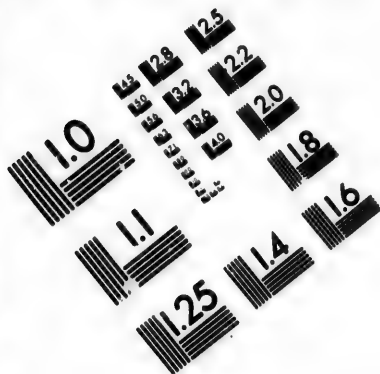
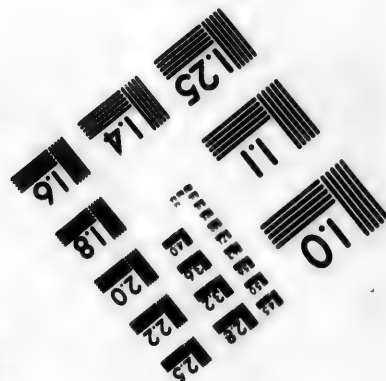
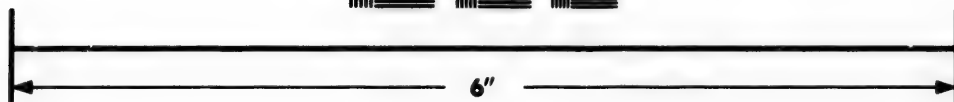
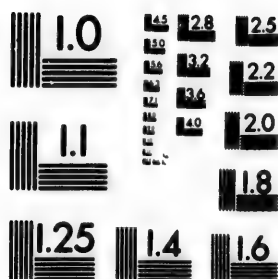


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LESSON XIV.—The Noun.—Objectives.

39. Intransitive verbs, or transitive verbs in the passive voice should not be made to govern the objective case ; as, "*The planters grow cotton,*" should be "*The planters raise or cultivate cotton.*"—"His character has been found fault with as *deceitful,*" should be, "*His character was censured as deceitful.*"

40. The perfect participle of a verb should never be followed by an objective ; as, "*The means made use of were illegal,*" should be, "*The means used were illegal.*"

41. A noun or a pronoun should not be made the object of two prepositions (not in the same construction) nor of a transitive verb and a preposition ; as, "*He stood before and looked up at the house,*" should be, "*He stood before the house and looked up at it.*"—"My companion fired at and wounded the hare." should be, "*My companion fired at the hare and wounded it.*"

I. Synonyms.—Give two words of about the same meaning.

1. Reparation,	Restoration,	Compensation.
Profligacy,	Depravity,	Wickedness.
Vicissitude,	Change,	Revolution.
Dereliction,	Abandonment,	Desertion.
Eulogium,	Praise,	Encomium.
2. Contumacy,	Stubbornness,	Obstinacy.
Dissimulation,	Hypocrisy,	Deceit.
Inundation,	Flood,	Deluge.
Progenitor,	Ancestor,	Forefather.
Hilarity,	Mirth,	Gayety.

II. Omissions to be supplied.—Supply the objectives, and punctuate.

KINGDOM OF ENGLAND.

The Saxons were as much, if not more, indebted to the *dissensions* among the British princes as to their own *valor* for the fortunate conclusion of their wars. Such Britons as were timid submitted to the laws imposed by their conquerors ; while those who were of a more intractable and ferocious temper retired to the inaccessible mountains of Wales, and there enjoyed, and transmitted to their descendants their language, manner, and independent spirit. At the beginning of the ninth century a uniform system of government was established by Egbert, who reduced the Heptarchy, either by war or by the submission of the different states, and formed the kingdom of England.

III. Correct the errors.—Sometimes it is used to give a small degree of emphasis.—We shall set down the characters used to represent all the elementary sounds.—The words used to denote spiritual or intellectual things are, in their origin, metaphors.—To illustrate the great truth is often overlooked in our times.—Some characteristic circumstance was invented and seized upon.—James fired at the bird and wounded it.

Latin Roots.—*Pater*, father. Paternal, patrimony, patriot, patriarch, patron, patronage, patrician, compatriot, expatriate, Jupiter, Pater-Noster.

Analysis and Parsing.—His character was censured as deceitful.—The means used were illegal.—Sp. decl. sent.—*As*, cop. conj., connects *deceitful* with *character*.—*Deceitful*, c.a., compared by means of the adverbs *more* and *most*, and qualifies *character*.—*Used*, past. part. from *use*, *used*, *using*, *used*, and relates to *means* : *illegal*, c.a. qualifies *means*.

LESSON XV.

Literary Selection for Explanation and Study.

WOODEN RUINS.

A modern wooden ruin is of itself the least interesting, and at the same time the most depressing object imaginable. The massive structures of antiquity that are everywhere to be met with in Europe, exhibit the remains of great strength, and, though injured and defaced by the slow and almost imperceptible agency of time, promise to continue thus mutilated for ages to come. They awaken the images of departed generations, and are sanctified by legends and by tales. But a wooden ruin shows rank and rapid decay, concentrates its interest on one family or one man, and resembles a mangled corpse, rather than the monument that covers it.

It has no historical importance, no ancestral record. It awakens not the imagination. The poet finds no inspiration in it, and the antiquary no interest. It speaks only of death and decay, of recent calamity, and vegetable decomposition. The very air about is close, dank, and unwholesome. It has no grace, no strength, no beauty, but looks deformed, gross and repulsive. Even the faded color of a painted wooden house, the tarnished gilding of its decorations, the corroded iron of its fastenings, and its crumbling materials, all indicate recent use and temporary habitation.

—Haliburton (1802—1865.)

Oral Statement—Sketch.....

Literary Analysis.

Principal Ideas.

Accessory Ideas.

1. EXPOSITION
OF SUBJECT:
A modern
wooden ruin is
repulsive.

1. A modern wooden ruin. the most depressing object imaginable.
2. A wooden ruin shows rank and rapid decay, and looks deformed, gross, and repulsive.

2. PLAN:
Wooden ruins
compared with
the monuments
of antiquity.

1. The massive structures of antiquity, though injured and defaced by the hand of Time, exhibit the remains of great strength.
2. They are monuments of antiquity, full of interest.
3. A wooden ruin concentrates its interest on a limited number of people, at most on one family.
 1. It resembles a mangled corpse.
 2. It possesses no historical importance.
 3. It does not nourish the imagination of the poet or novelist.

3. OUTCOME:
A wooden
ruin is the pic-
ture of death.

1. A wooden ruin is a picture of death.
2. The very air around it is unhealthy.
3. There is nothing pleasing in its appearance.

Questions and Suggestions.

1. What is the opposite of *modern*?—*Ancient*.
2. What is the etymology of *depressing*?—
3. Give a relative clause in place of *imaginable*.—*That may be imagined.*
4. What is the derivation of *massive*?—
5. Change of *antiquity* to an adjective having the same meaning.—*The ancient massive structure.*
6. Epitomize the second sentence.—*The ancient massive structures of Europe, though injured by the hand of Time, appear to be everlasting.*
7. Give the meaning of the third sentence.—*They are historians of the past, having furnished material for many historical novels.*
8. What is the meaning of (1) *rank*, (2) *contracts*?—
9. Why has it "no historical importance—no ancestral record"?—*Because it is too short-lived.*
10. In what else is the wooden ruin unlike the massive structure of antiquity?—*It gives no inspiration to the poet or the novelist, and it possesses no interest for the antiquary.*
11. What is meant by "vegetable decomposition"?—*The separation of vegetable matter into its constituent parts by the action of oxygen.*

Questions and Suggestions.

12. Give the meaning of *dank*.—*Damp, moist, humid.*
 13. What is meant by *grace* (16th l.)?—
 14. Name some of the fastenings used in a house.—....
 15. What effect has the repetition of *no* in the 18th line?—*It adds to the strength of the sentence.* (In what does *strength of style* consist?)
-
16. Analyze and parse: *A modern wooden ruin is of itself the least interesting, and at the same time the most depressing object imaginable.*—Sp. decl. sent.;—Subj., *ruin*; Pred., *is*;—Att., *object*;—Subj., lim. by *a* and mod. by *modern, wooden*, and by the sp. a. ph., *of itself*;—Pred. mod. by sp. adv. ph., *at the same time*;—Att. mod. by *the least interesting, the most depressing, and imaginable.*
-

Exercise.—Write a sketch of *Wooden Ruins*.

Phraseology and Composition.

- I.—Add a second proposition which shall be a consequence of the first.

Science is a precious treasure: *therefore we should labor hard to acquire it.*

Human respect is contemptible: *therefore we should despise it.*

The poor are our brethren: *therefore we should help them.*

Appearances are often deceitful: *therefore we should not pass a hasty judgment.*

Commerce and industry are the fortune of a country: *therefore they merit to be encouraged.*

- II.—Make up a sentence about each of the following subjects, add adjuncts to the principal parts, and introduce a personification into each sentence: *pestilence, waters, moon.*

1. Foul *pestilence*, the terrible bane of human life, stalks through the land, destroying with his noxious breath the happiness of many homesteads.

2. The mighty *waters* of Niagara, in their headlong race to meet the ocean, leap with furious force over the Table Rock into the motherly embrace of Lake Ontario.

3. The *moon*, the glorious queen of night, gladdens with her cheerful smile the heart of the weary traveler in his journey by sea or land.

Phraseology and Composition.

III. Develop the following thought: *Who speaks, sows; who listens, harvests.*

The word *sows* is not here used in a favorable sense; it signifies to waste. In effect, the great talker foolishly squanders the little he possesses; he fatigues and wounds his hearers, and fails to profit by the words of men of taste and knowledge. On the contrary, he who listens profits by the experience of the wise, and becomes enlightened through the conversations of the learned. And when, in turn, he speaks, his words are listened to, and never fail to exercise considerable influence over the minds of his auditors.

Exercise on Homophonous Words.

IV.—1. Plate.	2. Plum.	3. Pour.	4. Praise.
Plait.	Plumb.	Pore.	Preys.
Pleas.	Pole.	Port.	Pride.
Please.	Poll.	Porte.	Pried.

Where the dash occurs, insert a suitable word taken from the above list.

1. While at table a stupid fellow upset a *plate* and soiled a *plait* of a lady's dress.
Please accept my *pleas* in behalf of this poor boy.
2. The little girl ate a *plum*.
The line does not hang *plumb*, because the *plumb* is not heavy enough.
The *Pole* was struck on the *poll* with a hickory *pole*.
3. *Pour* the water out.
See how those studious boys *pore* over their books.
Scarcely had the vessel anchored in the *port* at Constantinople when the American started to visit the *Porte*.
4. *Praise* the valiant.
The hawk *preys* upon smaller birds.
Pride would not permit him to acknowledge his fault.
The detective *pried* closely into the secrets of the domestic.

V.—Write a composition about STEAMBOATS.



SYNTAX OF THE ARTICLE.

CHAPTER II.—LESSON XVI.—Position.—Omission.

42. The article is placed before the noun which it limits ; but when an adjective precedes the noun the article is placed before the adjective ; as, "*Beside the ruins of the cottage stands an aged elm.*" However, the article is placed immediately after the adjectives *all, such, many, what, both,* and those which are preceded by the adverbs *too, so, as, or how ;* as, "*Such a gift is too small a reward for so great a labor.*"

43. The article is not used :—

1. Before the names of virtues, vices, passions, arts, sciences, &c. ; as, "*Vanity excites disgust.*"—" *Geometry is a branch of mathematics.*"
2. Before titles merely mentioned as titles ; as, "*He is styled Marquis.*"
3. Before the names of things merely mentioned as words ; as, *Oak, elm, pine.*
4. Before nouns implying a general state, condition, or habit ; as, *In terror, in haste.*

I. Derivatives.—Give two derivatives from each word.

1. Court, *Courtly, Courtier.* 2. Familiar, *Familiarize, Familiarity.*
Extreme, Extremely, Extremity. Convulse, *Convulsive, Convulsion.*
 Attract, *Attractive, Attraction.* Cultivate, *Cultivation, Cultivator.*
 Quick, *Quickly, Quickness.* Civilize, *Civilization, Civility.*
 Protect, *Protection, Protectorate.* Employ, *Employers, Employment.*
 Execute, *Execution, Executioner.* Interpret, *Interpreter, Interpretation.*

II. Omissions to be supplied.—Supply the articles.

1. God has a vocation for each one of us.
The lilies of the field are under God's care.
He rendered services to the state.
I am sighing for the holidays, to rest.
2. I cannot write you a letter.
Your whole case lies in a nutshell.
There lie the inexhaustible magazines.
The tree can draw on the whole air, the whole earth, on all the rolling main.

III.—Correct the errors.—Pride is one of the capital sins.—Drunkenness degrades below the beasts.—Strength is a characteristic of Cardinal Newman's writings.—Geometry is a useful study.—He deserves the title of gentleman.—The highest title in Canada is that of Governor.—Maple, beech, birch, oak, and elm are names of Canadian trees.—Let us wait in patience and quietness.—The contemplative mind delights in silence.

Latin Roots.—*Planta, a plant.* Plant, plantation, implant, implanted, supplant, transplant.

Analysis and Parsing.—The memory of the just is blessed ; but the name of the wicked shall rot.—Truth is a mightier weapon than the sword.—Cd. decl. sent.—Subj. of first cl., *memory* ;—Pred., *is* ;—Att., *blessed*.—Subj. of second cl., *name* ;—Pred., *shall rot*.—Subj. mod. by sp. a. cl., *of the just*.—Cx. decl. sent. ;—Prin. cl., *Truth is mightier* ;—than, connective ;—Subj. dep. cl., *word* ;—Pred., *is*, understood (than the sword [is]).

LESSON XVII.—The Article.—The Use of *a* or *an*.

44. The article *a* or *an* is used before nouns of the singular number only ; as, *a man*, *an eagle*.

45. The article *a* is, however, sometimes used to give a collective meaning to an adjective of number ; as, "*A few men*, *a great many houses*." Otherwise the indefinite article must never be used as even to seem to relate to a plural noun ; as, "*A house and gardens*," should be, "*A house and its gardens*."

46. The indefinite article is usually required to convert the proper name of an individual so as to denote a class ; as, "*Every poet is not a Milton or a Byron*."

Oral Exercise.—What is an Article ? (224).—How many Articles are there ? (225).—Define the Definite—the Indefinite (226-227).—Where is *a* used ?—Where is *an* used ? (228-231).

I. Derivatives.—Give two derivatives from each word.

1. Captive, *Captivate*, *Captivity*. 2. Accept, *Acceptance*, *Acceptable*.
Caution, *Cautionary*, *Precaution*. Cave, *Cavity*, *Excavation*.
Certain, *Uncertain*, *Certainty*. Circle, *Circulate*, *Circulation*.
Crime, *Criminal*, *Criminality*. Corporate, *Corporation*, *Incorporate*.
Creed, *Credence*, *Credential*. Create, *Creator*, *Creation*.
Deity, *Deify*, *Deist*. Dictate, *Dictator*, *Dictation*.

II. Omissions to be supplied.—Supply the articles.

1. Defoe's "Robinson Crusoe" is *a* fiction, yet everything in it seems like *a* reality.
A stick put into water, generally appears bent ; but this is owing to *a* phenomenon called refraction.
A noble fraternity was founded by St. Bernard to rescue travelers lost in *the* snows of *the* Alps.
A substance in *a* state of fusion is called liquid.
2. *A* piece is *a* fragment or part of anything separated from the whole. It may also denote *a* literary or *an* artistic composition.
On *a* sudden, *an* army of ninety thousand came pouring into *the* plains of *the* Carnatic.
The struggle with Hyder, was *a* struggle for life and death.

III. Correct the errors.—My attendance was to make me *a* happier man.—Argus is said to have *a* hundred eyes, some of which were always awake.—*An* excessive use of meats and drinks should be avoided.—*A* foreigner and *a* hired servant shall not eat thereof.—Worship is *a* homage due from man to his Creator.—The telephone is *a* wonderful invention.—We should always show *a* strict adherence to duty.—Patrick Joseph is *a* younger boy than his brother.

Latin Roots.—*Part*, *a part*. Particle, particular, participate, partition, party, partisan, portion, partial, partner, parcel, parse, apartment, compartment, depart, department, impart, impartial, bipartite.

Analysis and Parsing.—*A* beautiful stream flows between the old and the new mansion.—He is not so good *a* poet as historian.—Sp. decl. sent.;—Subj., *stream*;—Pred., *flows*;—Subj. lim. by *a* and mod. by *beautiful*;—Pred. mod. by adv. ph., *between the old and the new mansion*.—Sp. decl. sent.;—Subj., *he*;—Pred., *is*;—Atts., *poet...historian*;—Pred. mod. by adv. att., *not*;—Att. lim. by *a* and mod. by *good*;—*So*, adv. of degree mod. *good*;—*As*, conj.

LESSON XVIII.—Use of the Article.

47. The definite article is generally required :—

1. When a noun in the singular number is regarded as the name of a whole class ; as, "*The lion is the king of beasts.*"

2. When a common noun becomes proper ; as, *The Pyramids, The Terrace.*

3. Before proper names of nations, societies, families ; as, *The Romans, The Dominicans, All the Howards.* In direct address the article is not used ; as, "*Friends, Romans, Countrymen.*"

4. Before the names of ships and rivers ; as, "*I saw the Quebec sail up the St. Lawrence.*"

5. When adjectives are used, by ellipsis, for nouns ; as, "*The young are influenced by novelty ; the old by custom.*"

6. Before the antecedent of the pronoun *who* or *which* in a restrictive clause ; as, "*The carriages which were formerly in use, were very clumsy.*"

NOTE.—Some other definitive may also be used ; as, "*These carriages which*"

7. Before a participial noun ; as, "*Great benefit is reaped from the reading of history.*"

NOTE.—The indefinite article also may be used before a participial noun ; as, "*They shall be an abhorring unto all flesh.*"

I. Formation of words.—Form derivatives from the words given.

1. Grade,	Gradation,	Degrades.
Govern,	Governor,	Government.
Image,	Imagination,	Imaginary.
Sublime,	Sublimate,	Sublimation.
Labor,	Laborious,	Laboratory.
Elevate,	Elevator,	Elevation.
2. Congregate,	Congregation,	Congregational.
Human,	Inhuman,	Humanity.
Subjugate,	Subjugation,	Subjugatory.
Conjure,	Conjurator,	Conjuration.
Legible,	Legibility,	Legibleness.
Legislate,	Legislature,	Legislation.

II. Omissions to be supplied.—Supply the articles.

The elephant is the most sagacious of all quadrupeds.

The oak reaches a great age.

The ferry crosses every fifteen minutes to the Island.

The Jesuits have the honor of being intensely hated by the enemies of religion.

The "Atlantic" was wrecked on the coast of Nova Scotia.

The good alone are great.

III. Correct the errors.—That name is not mentioned by the historians who wrote at that time.—The substantives that end in *ian*, are such as signify profession.—Boasting is not only a telling of lies, but also of many unseemly truths.—For the revealing of a secret there is no remedy.

Latin Roots.—*Persona*, the mask worn by players. Person, personate, personify, personally.

Analysis and Parsing.—At first the enemy gave way, but afterwards he repulsed the left of our line.—Fire is a better servant than master.—Cd. decl. sent.;—Subj. of first cl., *enemy*;—Pred., *gave*, mod. by sp. adv. ph., *at first*;—Obj., *way*;—Subj. of second cl., *he*;—Pred., *repulsed*, mod. by adv. adt. *afterwards*;—Obj., *left*, mod. by sp. a. ph., *of our line*;—The, def. art. lim. *enemy*...*left*...—Sp. decl. sent.;—Subj., *fire*;—Pred., *is*;—Atts., *servant*...*master*;—A, indef. art., lim., *better servant*; *than*, conj. (disjunctive).

LESSON XIX.—The Article.—Repetition.

48. When nouns are joined construction without a close connection and common dependence, the article must be repeated; as, "*I hate not the liar, but the lie.*"

49. The article is repeated before two or more adjectives connected by conjunctions when the qualities belong to different things; as, "*A black and a white horse,*" that is, two horses, one black and the other white. But when the qualities belong to the same thing, the article should not be repeated; as, "*A black and white horse,*" that is, one horse black and white.

50. A repetition of the article before several adjectives in the same construction implies a repetition of the noun; but when there is no repetition of the article the adjectives belong to the same noun.

51. In making a comparison, if we refer to one person or thing we must insert the article but once; but if we refer to two persons or things, we must use it twice; as, "*He is a better speaker than writer.*" Here different qualifications of the same man are compared. But when we say "*He is a better speaker than a writer,*" we refer to different men.

I. Formation of words.—Form derivatives from the words given.

1. Sanguine,	Sanguinary,	Consanguinity.
Ascend,	Ascendant,	Ascension.
Persecute,	Persecutor,	Persecution.
Assess,	Assessment,	Assessor.
Consider,	Considerate,	Consideration.
Consign,	Consignee,	Consignment.
2. Satisfy,	Satisfaction,	Satisfactory.
sense,	Sensation,	Sensible,
Secular,	Secularize,	Secularization.
Conserve,	Conservative,	Conservatory.
Signify,	Significant,	Signification.
Assist,	Assistant,	Assistance.

I. Omissions to be supplied.—Supply the articles.

1. Never could man's gaze have rested on a scene more rich and bright.—All marveled at the strange shy grace of Mary's gentle son.—He sat by the way-side with weary hopeless mien.—Soft the evening shadows gather.

2. The lowing herd wind slowly o'er the lea.—The moon arose and shone brightly on the Niagara Falls.—The eyes of father and child met in a parting gaze of love.—Gay flowers embalm the air with a sweet subtle perfume.

III. Correct the errors.—The perfect participle and the imperfect tense ought not to be confounded.—I despise not the doer but the deed.—For the sake of an easier pronunciation and a more agreeable sound.—The path of truth is a plain and safe path.—He is a better speller than reader.

Latin Roots.—*Patior*, to suffer; to endure. Patience, patient, impatient, passive, passion, passionate, compassion, compassionate, dispassionate, impassioned.

Analysis and Parsing.—The original signification of knave was boy.—Groves and meadows are delightful in Spring. *Sp. decl. sent.*;—*Subj.*, signification;—*Pred.*, was;—*Att.*, boy;—*Subj. lim.* by the, and mod. by a. *adt.* original, and *sp. a. ph.*, of knave.

LESSON XX.

Literary Selection for Explanation and Study.

LOSS IN DELAYS.

Shun delays, they breed remorse ;
 Take thy time while time is lent thee :
 Creeping snails have weakest force—

5 Fly their fault lest thou repent thee :
 Good is best, when soonest wrought,
 Ling'ring labors come to naught.

Hoist up sail while gale doth last,
 Tide and wind stay no man's pleasure,
 Seek not time when time is past.

10 Sober speed is wisdom's leisure :
 After-wits are dearly bought,
 Let the fore-wit guide thy thought.

Time wears all his locks before,
 Take, then, hold upon his forehead :

15 When he flies he turns no more ;
 And behind his scalp is naked :
 Works adjourned have many stays,
 Long demurs bring new delays.

Seek thy salve while sore is green,
 20 Fester'd wounds ask deeper lancing ;
 After-cures are seldom seen,

Often sought, scarce ever chancing :
 In the rising stifle ill,
 Lest it grow against thy will.

25 Drops do pierce the stubborn flint,
 Not by force, but often falling ;
 Custom kills with feeble dint,
 More by use than strength prevailing :
 Single sands have little weight,
 30 Many make a drowning freight.

Tender twigs are bent with ease,
 Aged trees do break with bending ;
 Young desires make little prease,
 Growth doth make them past amending :
 35 Happy man that soon doth knock
 Babel's babes against the rock.

—R. Southwell (1560—1595).

Oral Statement—Sketch.....

Literary Analysis.

Principal Ideas.

Accessory Ideas.

1. STATEMENT OF
SUBJECT:
Delays cause
loss.

1. Delays breed remorse.
2. Good is best when soonest wrought.
3. Tide and wind wait for no man.
4. Stifle ill in its beginning.
5. Tender twigs are bent with ease.

2. PLOT:
Reasons why
delay should be
avoided.

1. The slow man may be compared to the creeping snail.
2. Lingering labors not very productive.
3. Time past does not return.
4. Sober spend is wisdom's leisure.
5. Want of forethought to be regretted.
6. Take time by the forelock.
7. Delays bring on new delays.
8. Apply the remedy to the wound while it is fresh.
9. Perseverance overcomes obstacles (25-30 l.).
10. Bad habits are not easily corrected (31-34 l.).

3. OUTCOME:
Employ time
well, nip evil in
its bud.

1. Take thy time while time is lent thee.
2. Strike the iron while it is hot (Hoist up. . . last).
3. Let the fore-wit guide thy thought.
4. In the rising stifle ill,
Lest it grow against thy will.
5. Happy man, that soon doth knock
Babel's babes against the rock.

Questions and Suggestions.

1. Point out a figure in the first line.—“*They breed remorse.*” (Metaphor of the verb.)
2. Use an equivalent for *breed*.—*Beget*.
3. Point out a figure in the second line.—“*Time is lent thee.*” (Metaphor of the verb.)
4. Why say “time is lent thee”?—*Because time is not ours; God is master of it, and we should employ it in doing His will.*
5. What are “creeping snails”?—*People who are too slow.* (Metaphor.)
6. Point out a figure in the 6th line.—“*Ling'ring.*” (Syncope.)
7. Explain the 7th line.—*Work when you have time and ability.* (Metaphor.)
8. Explain the 8th line.—*We must watch the proper time for accomplishing what we have to do, remembering that time, tide, wind, boat, or train never waits for the tardy.*
9. What is the meaning of the 9th line?—*There is no use in seeking time when it has passed, it never returns.*
10. What then is to be done?—*The suggestion is given in the 10th line:—*

“*Sober speed is wisdom's leisure,*”

or, in the words of Franklin: “Employ thy time well, if thou meanest to gain leisure”; i. e., employ your time well, have your daily work cut out from morning till night, and let every duty be done in its own time; in other words, prepare a good program and follow it,

Questions and Suggestions.

11. Tell what is meant by the 11th and 12th lines.—*Prevention is the best remedy. "Look before you leap."—"Think before you speak."—"Reckon before you buy."—"Estimate the cost before you build."—"Prepare an outline before you write a composition."—"Experience is a costly lesson."*
 12. What figure is carried from the 18th line to the 16th?—*Personification: "Time wears....is naked."*
 13. These four lines are a repetition of what idea?—
*"Tide and wind stay no man's pleasure;
 Seek not time, when time is past,"* (8th and 9th lines.)
 14. Can you give a quotation from another author conveying about the same meaning as the 15th and 16th lines?—"Lost yesterday, somewhere before sunrise and sunset, two golden hours, each set with sixty diamond minutes. No reward is offered, for they are gone forever."—*Horace Mann. [ELEMENTARY COURSE, T. E., p. 161.]*
"Lost time is never found again."—Franklin.
 15. Epitomize the 17th and 18th lines.—*One delay brings on another.—
 "Never put off till to-morrow what you can do to-day."—Franklin.*
 16. What is meant by *green* (19th l.)?—*Fresh.*
 17. Express in different form the idea conveyed by the 20th and 22nd lines.—*It is harder to eradicate a confirmed bad habit than to nip the defect in the bud.*
 18. Where is the remedy given for this?—*In the next two lines:—
 "In the rising stifle ill,
 Lest it grow against thy will."*
 19. What may be learned from the 6th stanza?—*Constancy succeeds.
 —"Perseverance overcomes obstacles."—"Sober speed is wisdom's leisure."*
 20. What may be learned from the last stanza?—*Education imparted in youth is the most lasting. It is very hard to change the character of those who have grown old in vice.*
 21. What is the meaning of *prease* (33rd l.)?—*Press, push, agency. The line means "young desires are not very hard to be overcome."*
 22. What are "*Babel's babes*"?—*Bad inclinations which should be stifled in youth.—Why this name?....*
 23. What do the last two lines of each stanza contain?—*The outcome of the four previous lines.*
-
24. What form of the verb and the pronoun is used in this piece?—*The form used in the Solemn Style (376-377). Examples: "Take thy time"...."Growth doth make"....*
 25. With what kind of clauses does this poem abound?—*Imperative clauses. Examples: Shun delays;—Take thy time;—Fly their fault;—"Hoist up sail"....."Stifle ill".....*
 26. Parse *thy* (2nd l.), *man's* (8th l.).—*Thy, pers. p., 2nd p., s. n., m. g., poss. c., gov. by time.—Man's, c. n., 3rd p., s. n., m. g., poss. c., gov. by pleasure.*
 27. Parse "*thou repent thee*" (4th l.).—*Thou, pers. p....nom. to repent;—repent, reg. tr. v., ac. v., sub. m., p. t., 2nd p., s. n., agrees with thou;—thee, pers. p., 2nd p., s. n., m. g., obj. c., gov. by repent.*
 28. Conjugate *wrought* (5th l.) in the indicative mood.—....

Questions and Suggestions.

29. What meaning is to be attached to *little* (29th l.)?—*Very little—almost none.*

30. Analyze and parse:

*"Drops do pierce the stubborn flint,
Not by force, but often falling;
Custom kills with feeble dint,
More by use than strength prevailing."*

Cd. decl. sent. consisting of two independent clauses of two lines each;—Subj. of first cl., *drops*;—Pred., *do pierce* (emphatic form);—Obj., *flint*, lim. by *the* and mod. by *stubborn*;—Pred. mod. by cd. adv. ph., "*Not by force, but often falling*";—*falling* imp. part., gov. by *by* understood (*but [by] often falling*).—Subj. second cl., *custom*;—Pred., *kills*, mod. by sp. adv. ph., *with feeble dint*, and by the cx. adv. ph., "*More by use than strength prevailing*";—*prevailing*, gov. by *by* understood (*than [by] strength prevailing*).

Exercise.—Paraphrase *Loss in Delays*.

Phraseology and Composition.

I.—Complete the proposition by a second which shall give a reason for what is said in the first.

We must adore God, *because He is the Creator and Sovereign Lord of all things.*

It is just to love our parents, *because of all that they have done for us.*

Avoid useless expenses, *because they lead to beggary.*

We must employ our time well, *because time lost never returns.*

II.—Develop the following thought: *Be silent when you give, speak when you receive.*

We should not speak of our good actions, such vanity on our part would deprive us of merit. The Gospel says that our left hand should not know what is done by our right; it also tells us not to perform good actions to be seen by men. Gratitude, on the contrary, requires that we should publish the benefits we have received. By acting in this manner we gain the esteem of others and induce our benefactors to bestow new favors on us.

Phraseology and Composition.

III.—State, in a connected form, some of the advantages to be derived from the thought of God.

In this sweet thought, we have the means of praising God, and of preserving our souls in peace.

Like the angel that conducted the Israelites in the desert, assuming the appearance of a cloud by day, to shelter them from the heat of the noon-day sun, and becoming a column of fire by night, to light them on their toilsome way; the thought of God at one time shelters us from the scorching rays of temptation, and at another illumines our mind and dispels the darkness of doubt.

When God is remembered, murmurs are checked, tears are changed into smiles, zeal is excited, sufferings are desired, and charity takes up its abode in the heart.

Exercise on Homophonous Words.

IV.—1. Prize.	2. Prior.	3. Populace.	4. Quire.
Pries.	Prier.	Populous.	Choir.
President.	Principal.	Quarts.	Radical.
Precedent.	Principle.	Quartz.	Radicle.

Where the dash occurs, insert a suitable word taken from the above list.

1. The boy who won the *prize* for gentlemanly deportment, *pries* too much into his neighbor's business.

The *president* replied that no *precedent* justified them to pass such a resolution.

2. A *prior* is the superior of a community of monks; and a *prier* is a person who pries.

The *principal* of the school is a man of *principle*.

3. The *populace*, in that *populous* city, was highly excited.

The farmer gave three *quarts* of milk for a small piece of *quartz*.

4. The leader of the *choir* wants a *quire* of paper.

It was from a noted *radical* I learned that *radicle* means the germ of a root.

V.—Write a composition about the GUARDIAN ANGELS.



SYNTAX OF THE ADJECTIVE.

CHAPTER III.—LESSON XXI.—Position.

52. The adjective is generally placed before the noun to which it relates ; as, "*A **studious** boy.*"

53. The adjective is placed after the noun in the following instances :—

1. When other words depend on it, or stand before it ; as, "*A man **confident** of his ability.*"—"An army **ten thousand strong**."

2. When the quality results from the action of the verb ; as, "*He **dyes** the cloth **red**.*"

3. When a verb comes between the adjective and its noun ; as, "*The door has been made **wide**.*"

54. The adjective may either precede or follow its noun in the following instances :—

1. When an adverb precedes the adjective ; as, "*A being **infinitely wise**,*" or "*An **infinitely wise** being.*"

2. When several adjectives belong to the same noun ; as, "*A man **kind, brave, and generous**,*" or "*A **kind, brave, and generous** man.*"

3. In poetry ; as, "*Full many a gem of purest ray **serene**, the dark unfathomed caves of ocean **bear**.*"

55. An adjective and its noun may both be qualified by other adjectives, and when such is the case the most distinguishing must be expressed next to the noun ; as, "*A **venerable old** man,*" not "*An **old venerable** man.*"

56. The ordinal adjectives, *first, second, third, and last*, must be placed *before* the cardinal numbers, when used to specify a part of the same series ; and *after* them to designate one of each of several different series ; as, "*The **first three** chapters of a book,*" means "*The first, the second, and the third chapter.*"—"Three **first prizes**," means "*Three prizes each of which is first.*"

I. **Synonyms.**—Give two synonyms of each adjective in this list.

1. Secular, *Temporal, Worldly*. 2. Irreligious, *Profane, Impious*.
Irrational, *Foolish, Absurd*. Curious, *Inquisitive, Prying*.
Contemptible, *Despicable, Pitiful*. Laughable, *Ludicrous, Ridiculous*.

II. **Omissions to be supplied.**—Supply suitable adjectives.

1. *Worldly* interests have a great sway upon the minds of men.
The schemes of freethinkers are altogether *irrational*.
The conduct of children is often *foolish*.

2. Shame and reproach are generally the portion of the *impious* and
One step above the sublime makes the *ridiculous*. [*irreligious*.]
The humorous stories of a wit are *laughable*.

III. **Extend the italicized adjectives to adjective clauses.**—A man *who speaks the truth* will be respected.—A lady *who is modest* is respected.—The mountains of the deep *that roll*, obey Thy strong command.—With cheek *that glowed* and lip *that curled*, she stood in silent pride.—Let blessings *that are eternal* crown my earliest friend.

Latin Roots.—*Miraculous*, *strange, wonderful*. *Miracle*, *miraculous*, *admire*, *admirable*, *admiration*.

Analysis and Parsing.—The noblest mind the best contentment has.—*Procrastination* is the thief of time.—Sp. decl. sent. :—Subj. *mind* ;—Pred. *has* ;—Obj. *contentment* ;—subj. lim. by art. *the*, and mod. by a ad. *noblest* ;—obj. lim. by *the* and mod. by a ad. *best*.—*Noblest*, c. a., sup. deg. qual. *mind*.

LESSON XXII.—The Adjective.—Degrees.

57. In comparing but two objects or classes of objects the comparative degree is usually referred; as, "*John is taller than Henry, but Henry is the taller of the two.*"

58. In a comparison between one object and others of the same class, when the comparative degree is employed, the latter term of comparison should never include the former; as, "*Iron is more useful than all the other metals.*"

59. When the superlative degree is employed, the latter term of comparison must never exclude the former; as, "*Iron is the most useful of all the metals.*"

I. Synonyms.—Find synonyms of the adjectives of this section.

1. Bad, *Wicked, Evil*. 2. Unoffending, *Inoffensive, Harmless*.
Resentful, Revengeful, Vindictive. *Reproachful, Abusive, Scurrilous*.
Angry, Passionate, Irascible. *Unjust, Iniquitous, Nefarious*.
Guiltless, Innocent, Harmless. *Contagious, Epidemical, Pestilential*.
Adverse, Inimical, Hostile. *Blameless, Irreproachable, Unblemished*.
Indolent, Supine, Listless. *Sleepy, Drowsy, Lethargic*.
Actual, Real, Positive. *Active, Busy, Officious*.

II. Omissions to be supplied.—Supply suitable adjectives.

1. Honor teaches a man not to revenge a *reproachful* word.
 I am *vindictive* enough to repel force by force.
 The *hasty* man is very soon offended; his *angry* sentiment spends itself in *angry* words.
 Useful and *inoffensive* animals have a claim to our kindness.
 The upper house of parliament consists of lords *spiritual* and *temporal*.
 2. The Lord will not hold him *guiltless* that taketh his name in vain.
 The owl shrieked at thy birth—an *evil* sign.
 And the Lord said: "Hear what the *unjust* judge saith."
 The breath of infidelity is *pestilential*.
 A wise man is not inquisitive about things *impertinent*.

III. Correct the errors.—Brazil is larger than any *other* country in South America.—Milton's *Paradise Lost* is more sublime than *any other* poem in the English language.—John is the *taller* of the two boys.—My father loves me more than all his *other* children.—Venus is the brightest of all the planets.—Shakespeare is more faithful to the true language of nature than any *other* writer.—Gold is the most precious of all the metals.—Of all beings, man has certainly the greatest reason for gratitude.—This boy is brighter than any of his brothers.—The English tongue is the most susceptible of sublime imagery, of all languages in the world.—Silver is whiter than any *other* metal.—Asia is larger than any *other* continent.—The Pacific is calmer than any *other* ocean.

Latin Roots.—*Mitto*, to send. Mission, missionary, missile, admit, admission, commit, commission, commissioner, commissary, committee, compromise, demise, dismiss, emissary, emit, intermission.

Analysis and Parsing.—"He that followeth me walketh not in darkness," saith the Lord.—My little children, love one another.—Cx. decl. sent.;—Prin. cl., *The Lord saith*;—Subj., *Lord*;—Pred., *saith*;—Obj., the ex. cl., *he that followeth me walketh not in darkness*;—Prin. part of dep. cl., *he walketh not in darkness*;—he, mod. by dep. cl., *that followeth me*. (Note the Solemn Style.)—Sp. imp. sent.—Subj., *you understood*;—Pred., *love*;—Obj., *another*;—*Children*, nom. c. absolute;—*one*, pro. a., 3rd p., s. n., m. g., in apposition with *you understood*.

LESSON XXIII.—Adjectives.—Degrees.—Numbers.

60. When equality is denied, or inequality affirmed, neither term of comparison should include the other ; as, "*No king of England was so able as Alfred the Great.*" It should be, "*No other king of England was so able as Alfred the Great.*"

61. Double comparatives and double superlatives are improper ; as, *Less nobler, most straitest.* Say, *less noble, straitest.*

62. Those adjectives whose signification does not admit of different degrees should not generally be compared, nor preceded by adverbs of degree ; as, *Supremest, So universal.*

63. When the adjective is necessarily singular or necessarily plural, the noun must be made so too ; as, *Four feet long, twenty pounds.*

I. Synonyms.—Give synonyms of the adjectives of this section.

1. Abominable,	<i>Detestable,</i>	<i>Execrable.</i>
Invincible,	<i>Unconquerable,</i>	<i>Insuperable.</i>
Subject,	<i>Liable,</i>	<i>Exposed.</i>
Humble,	<i>Lowly,</i>	<i>Low.</i>
Modest,	<i>Bashful,</i>	<i>Diffident.</i>
2. Obedient,	<i>Submissive,</i>	<i>Obsequious.</i>
Agreeable,	<i>Pleasant,</i>	<i>Pleasing.</i>
Conformable,	<i>Agreeable,</i>	<i>Suitable.</i>
Competent,	<i>Fitted,</i>	<i>Qualified.</i>
Fit,	<i>Apt,</i>	<i>Meet.</i>

II. Omissions to be supplied.—Supply a suitable adjective.

1. By reason of his cruelty he became *detestable*.—Some persons have an *insuperable* aversion to the study of metaphysics.—All human institutions are *subject* to decay.—One *common* right the great and lowly claim.—A man truly *modest* is as much so when he is alone as when he is in company.

2. John George is very *obedient* to his parents.—A *pleasing* countenance denotes tranquility and contentment.—The decisions of a judge must be strictly *conformable* to the letter of the law.—Man is not *competent* to decide upon the good or the evil of *many* events that befall him in this life.—If you hear a *wise* sentence or an *apt* phrase, commit it to memory.

III. Correct the Errors.—Noe and his family *were the only antediluvians who survived the flood.*—*Those* persons feel *most* for the distresses of other who have experienced distresses themselves.—This was the *unkindest* cut of all.—This, I say, is not the best and most *important* evidence.—*More general* terms are put for such as are more restricted.—That man is six *feet* high.—They carry three *tiers* of guns at the head ; and at the stern *two tiers.*—The stalls must be ten *feet* broad.—You may see the train coming at a distance of *three miles.*—These verses consist of two *sorts* of rhymes.

Latin Roots.—*Modus, a manner.* Mode, mood, model, modify, modulate, moderate, modest, modicum, commodious, commodities, accommodate, incommode, moderator.

Analysis and Parsing.—On some fond breast the panting soul *relies.*—He had only fifty men with him.—Sp. decl. sent.—Subj., *soul* ; Pred., *relies* ;—subj. lim. by *the* and a. adt. *parting* ;—pred. mod. by sp. adv. ph., *on some fond breast.*—*With him*, adt. of *had* ;—only. adv., mod. *fifty*.

LESSON XXIV.—Adjectives This, That, etc.

64. The pronominal adjectives *this* and *that* should relate to nouns of the singular number only; their plurals, *these* and *those*, to plurals; "**This hand, these hands; that kind, those kinds.**"

65. When *this* and *that*, or *these* and *those*, are contrasted, *this* or *these* should represent the latter term, and *that* or *those* the former; as, "*Both wealth and poverty are temptations; that tends to excite pride, this, discontent.*"

"*Farewell my friends! farewell my foes!*

My peace with these, my love with those."—BURNS.

66. Adjectives should not be used for adverbs; as, "*He writes elegant.*"—"It is a remarkable good likeness." Say rather, "*He writes elegantly.*"—"It is a remarkably good likeness."

67. In poetry, adjectives relating to the noun or pronoun, are often used elegantly instead of adverbs modifying the verb or participle; as,

"*Gradual sinks the breeze*"

Into a perfect calm."—THOMPSON.

"*Firmer he roots him the ruder it blow.*"—SCOTT.

68. When a participial adjective is followed by the objective case, a preposition must be inserted to govern it; as, "*He did not think it deserving his attention,*" should be "*He did not think it deserving of his attention.*"

I. Synonyms.—Find synonyms of the adjectives of this section.

- | | |
|-------------------------------|-------------------------------------|
| 1. Polite, Polished, Refined. | 2. Ignorant, Illiterate, Unlearned. |
| Rude, Saucy, Impudent. | Unruly, Ungovernable, Refractory. |
| Abrupt, Rugged, Rough. | Obstinate, Contumacious, Stubborn. |
| Exact, Nice, Particular. | Violent, Furious, Impetuous. |
| Chief, Principal, Main. | Peculiar, Appropriate, Particular. |

II. Omissions to be supplied.—Supply suitable adjectives.

An ignorant man who sets up to teach others is said to be an *illiterate* preacher.—A pedant among men of learning and sense is like an ignorant servant giving an account of *polite* conversation.—Vane's bold answers, termed *rude* and *ruffian-like*, furthered his condemnation.—The evils of life appear like rocks and precipices, *rugged* and *barren* at a distance.—A merchant should be *exact* in his accounts, *particular* in the details of business, and *punctual* in keeping appointments.

III. Correct the syntactical errors.—Hope is as strong an incentive to action as fear: *that* is the anticipation of good, *this* of evil.—He speaks very *fluently* and writes *rapidly*.—The work was done very *well*.—I cannot think so *meanly* of him.—The following extracts are deserving of the serious perusal of all.—The opinions of illustrious men are deserving of great consideration.

Latin Roots.—*Mordeo* (*morsum*), to bite. Morsel, remorse, remorseless, remorselessly.

Analysis and Parsing.—She reads well and writes neatly.—He acted much more wisely than the others.—Sp. decl. sent.—Subj., *she*;—Pred., *reads* and *writes* (cd. pred.);—*reads*, mod. by adv. *well*;—*writes*, mod. by adv. *neatly*;—and connects the two parts of the cd. pred.—Cx. decl. sent.;—Subj. prin. cl., *he*;—Pred., *acted*;—Pred. mod. by adv. *acted*;—*wisely* is mod. by adv. *acted*, and *more wisely* mod. by adv. *acted*;—*much*;—*wisely* is also mod. by dep. cl., *than the others* [*acted*];—*than*, conj. adv., connects the clauses and mod. *acted* understood;—*others*, c. n., 3rd p., p. n., m. g., nom. c. to *acted* understood.

LESSON XXV.

Literary Selection for Explanation and Study.

DEATH OF FATHER MARQUETTE.

A few days after Easter, he left the village¹, escorted by a crowd of Indians, who followed him as far as Lake Michigan. Here he embarked with his two companions. Their destination was Michillimackinac, and their course lay along the eastern border of the lake. As, in the freshness of advancing spring, Pierre and Jacques urged their canoe along that lonely and savage shore, the priest lay with dimmed sight and prostrated strength, communing with the [Blessed] Virgin and the angels. On the nineteenth of May, he felt that his hour was near; and, as they passed the mouth of a small river, he requested his companions to land. They complied, built a shed of bark on a rising ground near the bank, and carried thither the dying Jesuit. With perfect cheerfulness and composure, he gave directions for his burial, asked their forgiveness for the trouble he had caused them, administered to them the sacrament of penance, and thanked God that he was permitted to die in the wilderness, a missionary of the faith, and a member of the Jesuit brotherhood. At night, seeing that they were fatigued, he told them to take rest, saying that he would call them when he felt his time approaching. Two or three hours after, they heard a feeble voice, and, hastening to his side, found him at the point of death. He expired calmly, murmuring the names of Jesus and Mary, with his eyes fixed on the crucifix which one of his followers held before him. They dug a grave² beside the hut, and here they buried him according to the directions which he had given them; then re-embarking, they made their way to Michillimackinac to bear the tidings to the priests at the mission of St. Ignace.

—Parkman.

Oral Statement—Sketch.....

1. Kaskaskia, about seven miles below the site of the present town of Ottawa, Illinois.

2. In 1877 the Very Rev. Father Jucker discovered the remains of the heroic missionary, Father Marquette, at the village of St. Ignace, on the site of the little church, where they had been interred, June 9th, 1677, just two hundred years before.—*Catholic World*, Nov., 1883, p. 285.

Literary Analysis.

Principal Ideas.

Accessory Ideas.

1. EXPOSITION
OF SUBJECT:
Edifying death
of Father
Marquette.

1. Departure from Kaskaskia.
2. Death at the village of St. Ignace.

2. PLAN:
Incidents of
last voyage and
death.

1. Sailing for Michillimackinac in early spring.
2. The missionary lay suffering and praying.
3. Request to land at the mouth of a small river.
4. Compliance. . . . Bark ahead.
5. Directions for his burial given with perfect composure.
6. He begs pardon of his guides for the trouble he had caused them.
7. Administered to them the sacrament of penance.
8. Thanks God that he died in the wilderness, a missionary and a Jesuit.
9. Requests his guides to go to sleep.
10. The point of death.
11. Expires murmuring the names of Jesus and Mary.
12. Burial according to his own directions.

3. OUTCOME:
Impression
on guides.

- The guides, very much edified, re-embark and bear the tidings to the mission of St. Ignace.

Questions and Suggestions.

1. What is Easter?—*The Sunday which commemorates the resurrection of Jesus Christ.*
2. What is a village?—*A small collection of houses. An incorporated village is supposed to contain from 800 to 2,000 persons.*
3. What is meant by "crowd" (2nd l.)?—*Multitude; great number.*
4. What is meant by "Indians" (2nd l.)?—*Some of the aborigines. The name Indian was given to the original inhabitants of America through the mistaken notion held by its discoverers that America was a part of India.*
5. Where is Lake Michigan?—*It forms the eastern boundary of Wisconsin and western boundary of the lower peninsula of Michigan; it lies wholly within the United States.*
6. Explain (1) "embarked," (3rd l.); (2) "destination," (4th l.).—
(1) *Got on board.*—(2) *Journey's end.*
7. What was Michillimackinac?—*A French settlement and fort on Mackinaw Island, at mouth of Lake Michigan, north-western extremity of Lake Huron. It was taken by the English in 1761. The Indians took it 1763 and massacred many Englishmen.*
8. What is meant by "border of the lake"?—*Shore of the lake.*

Questions and Suggestions.

9. What is meant by "their course"?—*The direction taken by the boatmen.*
10. What is meant by "freshness of advancing spring"?—*The newness of life that spring gives to nature.*
11. Give synonyms of "urged" (6th l.).—*Impelled, forced.*
12. What is a canoe?—*A small boat that is impelled by paddles instead of by oars. The Indian made their canoes chiefly of birch bark.*
13. Point out the alliteration in 7th line.—*Savage shore.* (What is alliteration?)
14. Explain "savage shore."—*Wild shore.* (Give other meanings of *savage*.)
15. What is meant by "dimmed sight"?—*Sight obscured by some weakness of the eyes.* (What caused the dimness of Father Marquette's eyes?)
16. What is meant by "prostrated strength"?—*Weakened strength.* (Is there an alliteration in "prostrated strength"?)
17. What is meant by "communing"?—*Conversing.*
18. Who is the *B. Virgin*?—What are *angels*?
19. What is meant by "his hour was near" (10th l.)?—*His death was near.*
20. What is meant by "the mouth" of a river?—*Where the waters of the river are discharged into another body of water.*
21. Explain (1) "requested," (2) "to land"?—(1) *Asked as a favor.*—(2) *To go ashore.* (Give synonyms of *requested*.)
22. Give synonyms of "complied."—*Yielded, assented, granted.*
23. What is meant by a "shed" (12th l.)?—Name some words that could be used in place of *shed*.—(1) *A slight building or covering.* (2) *Hut, wigwam.*
24. What is meant by "Jesuit" (13th l.)?—*A member of the Society of Jesus. This society was founded by St. Ignatius Loyala, a Spaniard, in the sixteenth century.*
25. Give synonyms of "composure" (14th l.)?—*Calmness, quietness, tranquillity.*
26. Explain "gave directions for his burial."—*Told in what way he wished to be buried.*
27. What is the "Sacrament of penance"?—When was this Sacrament instituted?.....
28. Explain (1) "wilderness," (2) "missionary of the faith," (3) "brotherhood" (18-19th ll.).—(1) *A wild tract of country.*—(2) *A person sent to preach the faith.*—(3) *An association.*
29. Give synonyms of "fatigued."—*Tired, wearied.*
30. Explain "rest" (20th l.).—*Sleep.*
31. Explain "time approaching" (21st l.).—*Death drawing near.*
32. Explain "feeble voice" (22nd l.).—*Weak voice.* (What caused this feebleness?)
33. What figure in "point of death" (23rd l.)?—*Metaphor.* (Explain.)
34. What figure in "murmuring" (24th l.)?—*Onomatopœia.* (Explain.)
35. Why do Catholics invoke Jesus and Mary at the hour of death?—*To ask the assistance of Jesus and Mary at that awful moment.*
36. Why do Catholics at the hour of death desire to gaze upon a crucifix?—*To increase their love for, and confidence in our Lord.*
37. Distinguish between "companion" and "follower"?—Is the word "companions" (3rd l.) the most appropriate word?
38. Explain "tidings" (29th l.).—*News.*

Questions and Suggestions.

39. Where was the "Mission of St. Ignace"?—*On the northern side of Mackinaw Strait.*
40. What is meant by the "Mission of St. Ignace"?—*The residence or head-quarters of the Jesuits who were preaching to the Indians around Lake Michigan.*
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41. Of what mood and tense is *left*?—*Indicative past.*—(Conjugate it in the third person singular of the Indicative Mood.)
42. Parse *that* (7th l.).—*That*, pro. a., sing. n., and refers to *shore*. (Give the plural of *that*.)
43. Why is *Blessed* inclosed in brackets?—*Because it is a correction of the text. The author does not give it in the original.*
44. Of what tense is *built* (11th l.)?—*Indicative past.* (Conjugate it in the Potential Mood, third person plural.)
45. Analyze into their parts: *freshness, cheerfulness, forgiveness, missionary, brotherhood.*—*Fresh-ness, cheer-ful-ness, for-give-ness, mission-ary, brother-hood.*
46. Analyze and parse the first sentence.—Cx. decl. sent.;—Subj. prin. cl., *he*;—Pred., *left*;—Obj., *village*;—Subj. mod. by *escorted by a crowd of Indians*;—*escorted*, mod. by cx. adv. ph., *by a crowd of Indians*;—Pred. mod. by cx. adv. ph., *a few days after Easter*;—*Indians*, mod. by cx. dep. cl., *who followed him as far as Lake Michigan*;—Subj., *who*;—Pred., *followed*;—Obj., *him*;—Pred. mod. by adv. cl., *as far as Lake Michigan [is far]*.—*Days*, o. n., . . . gov. by about understood [about] *a few days after Easter*;—*as*, adv., and mod. *far*;—*far*, adv. of place, mod. *followed*;—*as*, conj. adv., and mod. *is* understood (*Lake Michigan [is far]*).
-

Exercise.—Write a sketch of *Father Marquette*.

Phraseology and Composition.

I.—Add an inference to each of the following propositions:—

1. To satisfy for sin Jesus Christ suffered and died; *therefore sin must be hateful in the sight of God.*
2. The M. B. Virgin is the mother of Jesus Christ, who is God; *therefore we should love and honor Mary as Mother of God.*
3. Christian signs and practices have often been found in infidel countries; *therefore the races that inhabit those countries must either have had the Gospel preached to them or have come from Christian countries.*
4. "He who loves danger shall perish in it"; *therefore we must shun the occasions of sin, if we wish to be saved.*

Phraseology and Composition.

II.—Enlarge the following thoughts by a series of expressions forming a climax :—

1. *Nothing discourages the good soldier*, neither fatigues, nor privations, nor perils, nor reverses, nor even the knowledge that certain death awaits him.
2. *All things please us in the country*: the sweet songs of the birds, the delicious perfumes, the beauty of the flowers, the freshness of the grass, the clearness and murmurings of the streams, the luxuriance of the trees, in a word, all that God has sown with such profusion in nature.

III.—Express some ideas that may be introduced into a composition entitled

A CONFLAGRATION.

Noise of the fire-alarm,—rattling of the hose carriages,—great crowd around the burning building,—fire bursting out through windows,—mother and child seen in an upper window,—gallantry of a fireman,—mother and child saved,—gratitude of the mother,—modesty of the brave fireman,—admiration of the crowd.

A MORNING IN SPRING.

Sweet songs of the birds,—gentle wind,—perfume of flowers,—smiling aspect of the country,—azure of the sky,—rising sun,—general charms of nature,—elevation of the soul to its Creator.

Exercise on Homophonous Words.

IV.—1. Reck.	2. Rime.	3. Rite.	4. Rood.
Wreck.	Rhyme.	Right.	Rude.
Reek.	Rigor.	Write.	Room.
Wreak.	Rigger.	Wright.	Rheum.

Where the dash occurs, insert a suitable word taken from the above list.

1. You seem to *reck* little whether we visit the *wreck* or not.
The horses *reek* with heat.
Do not *wreak* your vengeance upon a helpless child.
2. *Rime* is white frost.
Blank verse is verse without *rhyme*.
The *rigger* of that vessel treated his workmen with *rigor*.
3. It is not *right* to ridicule a religious *rite*.
Write for a *wright* to fix the wheel of my carriage.
4. The farmer acted in a *rude* manner because the landlord would not sell him a *rood* of land.
The dampness of the *room* has given John a severe *rheum*.

V.—Write a composition about THE RISING SUN.

LESSON XXVI.—Pronominal Adjectives.

69. The pronominal adjectives *either* and *neither* relate to two things only, when more than two are referred to, *any* and *more*, or *not one*, should be used; as, "*Either of the two.*"—"*Any of the three.*"—"*None of the four,*" or "*Not one of the four.*"

70. The adjective *whole* must not be used in a plural sense for *all*; as, "*All the inhabitants,*" not "*The whole inhabitants.*"

71. The pronoun *them* should never be used instead of the pronominal adjectives *these* or *those*; as, "*Give me those books,*" not "*Give me them books.*"—"*I bought these gloves for a dollar,*" not "*I bought them gloves....*"

72. The reciprocal expression, *one another*, should not be applied to two objects; nor *each other* or *one the other* to more than two; as, "*David and Jonathan loved each other tenderly,*" not "*David and Jonathan loved one another.*"

I. Synonyms.—Find synonyms of the adjectives in this list.

1. Pressing,	<i>Urgent,</i>	<i>Importunate.</i>
Avaricious,	<i>Miserly,</i>	<i>Parsimonious.</i>
Economical,	<i>Sparing,</i>	<i>Saving.</i>
Beneficent,	<i>Bountiful,</i>	<i>Munificent.</i>
Incidental,	<i>Accidental,</i>	<i>Contingent.</i>
2. Contracted,	<i>Confined,</i>	<i>Narrow.</i>
Answerable,	<i>Responsible,</i>	<i>Accountable.</i>
Powerful,	<i>Potent,</i>	<i>Mighty.</i>
Royal,	<i>Regal,</i>	<i>Kingly.</i>
Favorable,	<i>Propitious,</i>	<i>Auspicious.</i>

II. Omissions to be supplied.—Supply suitable adjectives,

1. Let a father seldom strike, but upon very *urgent* necessity, and as the *last* remedy.—A prodigal king is more of a tyrant than a *parsimonious* one.—A person who has but narrow means should be *economical*.—Resentments are not easily dislodged from *narrow* minds.

2. The most *beneficent* of all beings is He who hath an absolute fullness of perfection in Himself.—We see how a *contingent* event baffles man's knowledge and evades his power.—The leader of the opposition would like to make the government *answerable* for the errors of *human* nature.—On the death of Charles, the *regal* power was abolished.

III. Correct the false syntax.—Did *any* of the company stop to assist you?—There are twenty here, but *none* of them will answer.—*Any* of the three may go with you.—Where are *those* books that I bought yesterday?—Go and tell *those* boys to be still.—Which of *these* three dictionaries is the most useful?—We should not use *shall* and *will* promiscuously for *each other*.—John Francis and James love *each other*.—The people of the northern districts live remote from *one another*.—Teachers like to see their pupils polite to *one another*.—In the classification of words, almost all writers differ from *one another*.—The courier who arrived from the battle-field related *all* the particulars.—Does not all proceed from the law which regulates *all* the departments of the state.

Latin Roots.—*Moneo*, to put in mind; to warn. Monitor, monument, monitory, admonish, admonition, premonitory, summon.

Analysis and Parsing.—The house is about twenty feet wide.—I have several copies: you are welcome to these two.—Sp. decl. sent.;—Subj., *house*;—Pred., *is*;—Att., *wide*;—*twenty*, num. a., relates to *feet*.—Cd. decl. sent.;—Subj. of 1st cl., *I*;—Pred., *have*;—Obj., *copies*;—Subj. 2nd cl., *you*;—Pred., *are*;—Att., *welcome* (c. a., and relates to *you*);—*to these two*, adv. att. mod. *are welcome*.

SYNTAX OF THE PRONOUN.

CHAPTER IV.—LESSON XXVII.—Pronouns.—
Agreement.

73. A pronoun agrees with its antecedent, or the noun or pronoun which it represents in person, number, and gender ; as, "*This is the friend of whom I spoke ; he has just arrived.*"

74. The following are exceptions to the above rule :—

1. When the pronoun stands for a person or thing indefinite or unknown ; as, "*I do not care who knows it.*"—"Who spoke ?"—"*Tell me who it was.*"

2. The neuter pronoun *it* may be applied to a young child, or to other creatures masculine or feminine by nature, when they are not obviously distinguished with regard to sex ; as, "*Which is the real friend of the child, the person who indulges it, or the person who corrects it ?*"—"The nightingale sings most sweetly when it sings at night."

3. The pronoun *it* is often used without a definite reference to any antecedent, and is sometimes a mere expletive ; as, "*They seek to lord it over the neighboring nations.*"—"It is time for you to go home."

4. A singular antecedent with the adjective *many* may sometimes admit of a plural pronoun, but never in the same clause ; as,
"*In Howick twinkled many a light.*
Behind him soon they set in night."

75. When the pronoun represents the name of an inanimate object personified, it agrees with the antecedent in the figurative, and not in the literal sense ; as, "*Grim darkness furls his leaden shroud.*"

I. Synonyms.—Give synonyms of the words of this section.

1. Ability,	Faculty,	Talent.
Applause,	Acclamation,	Plaudit.
Qualification,	Fitness,	Accomplishment.
Account,	Recital,	Narrative.
2. Deed,	Exploit,	Achievement.
Acquaintance,	Familiarity,	Intimacy.
Acrimony,	Severity,	Harshness.
Sagacity,	Penetration,	Shrewdness.

II. Omissions to be supplied.—Supply the correct word from the above list or a synonym.

1. Natural *abilities* are like natural plants, they need pruning by study.—That gentleman has many *accomplishments*, but has not the *qualification* for the office of president.

2. He was received with *acclamation*, and his speech met unbounded *applause*.—The account of the battle was *graphic* ; the *narratives* of Vetromile's travels are interesting.—Hannibal showed great *shrewdness* in discerning the intentions of his enemies.

III. Correct the false syntax.—The subject is to be joined with its predicate.—No one knows what joys or sorrows await *him* to-morrow.—His form had not lost all *its* original brightness.—I have lost my scissors. Have you seen *them*?—And nobody else would make that city *his* refuge any more.—Every soldier drew *his* sword.

Latin Roots.—*Via, a way.* Deviate, devious, obviate, obvious, pervious, impervious, trivial, viaduct.

Analysis and Parsing.—What is it that vexes you?—Trust not him whose friendship is bought with gold.—Cx. int. sent. ;—Subj. prin. cl., *it* ;—Pred., *is* ;—Att., *what* ;—Subj. dep. cl., *that* ;—Pred., *vexes* ;—Obj., *you*. (The dep. cl. is a cl. mod. it.)—What, int. pro. 3rd p., s. n., nom. after *is*.—Cx. imp. sent. ;—Subj. prin. cl., *you* understood ;—Pred., *trust* ;—Obj., *him* ;—Pred. mod. by adv. adt., *not* ;—Obj. mod. by a. cl., *whose friendship is.....* ;—*is* bought, irreg. tr. v., pass. v..... ;—*with gold*, sp. adv. ph. mod. *is* bought.

LESSON XXVIII.--Use of Pronouns.

76. A pronoun should not be introduced in connection with words that belong more properly to the antecedent ; as, "*The sun he is setting.*" Omit *he*.

77. A change of number in the second person, or even a promiscuous use of *you* and *ye* in the same case and same style, is inelegant ; as, "*Ye sons of sloth, you offspring of darkness, awake from your sleep.*"

78. The relative *who* is used in referring to persons, and to animals personified ; and *which*, to the inferior animals and things without life ; as, "*The general who commanded.*"—"The wolf **who** spoke to the lamb."—"The book **which** was lost."

79. Nouns of multitude, unless they express persons directly as such, should not be represented by the relative *who* ; as, "*The family whom I visited.*"—That would be better.

I. Synonyms.—Find two synonyms of each word of this section.

1. Action,	Agency,	Operation.
Penetration,	Acuteness,	Sagacity.
Axiom,	Maxim,	Aphorism.
Address,	Direction,	Superscription.
2. Admiration,	Wonder,	Surprise.
Access,	Approach,	Admittance.
Caution,	Warning,	Admonition.
Advantage,	Benefit,	Good.

II. Omissions to be supplied.—Supply a suitable pronoun.

Love *your* neighbor, and be faithful in the union *you* have with *him*.—I do not care *who* knows it.—Let there be no quarrels or envy among *you*.—*He* that shall make *himself* as little as this child, shall be the greatest in the kingdom of Heaven.—Hard has been the fate of many a great genius ; while *they* have conferred immortality on others, *they* have been forgotten *themselves*.—*He* that humbleth *himself* shall be exalted.—Let *him who* thinks he stands take heed lest *he* fall.

III. Correct the false syntax.—Patrick loves to work ; but William, alas ! (*he*) is very idle.—Many words (*they*) darken speech.—These praises be inclined to shun (*them*).—Neither art thou such a one as to be ignorant of what *thou* art.—Thou art my brother, else I would reprove *thee*.—This is the horse *which* my father imported.—The ground was cleared of the corpses *which* covered it.—He instructed and fed the crowds *that* surrounded him.—The wild tribes *that* inhabited the country around Lake Huron were converted to Christianity.

Latin Roots.—*Verto (versum)*, to turn. Advert, adverse, adversity, adversary, advertise, animadversion, avert, controvert, controversy, convert, converse, divert, divorce, invert, pervert.

Analysis and Parsing.—Submit one to the other for fear of Jesus Christ.—It is not true that he said *you* are wrong.—Sp. imp. sent. ;—Subj., *you* understood ;—Pred., *submit* ;—*one*, pron., in apposition with *you* understood ;—Pred. mod. by sp. adv. ph. *to the other*, and by ex. adv. ph. *for fear of Jesus Christ*.—Cx. decl. sent. ;—Subj. prin. cl., *it* ; Pred. is, Att., *true*, mod. by adv. adt., *not*, and ex. exp. cl. *that he said you are wrong* ;—prin. part of latter cl., *that he said* ;—Subj., *he* ;—Pred., *said* ;—connective, *that* ;—Pred. mod. by sp. adv. cl. *you are wrong* ;—Subj., *you* ;—Pred., *are* ;—Att., *wrong*.

LESSON XXIX.—Use of Pronouns.

80. A proper name taken merely as a name must be represented by *which*, and not by *who* or *that*; as, "**Nero, which is but another name for cruelty.**"

81. *That* is equally applicable to persons and animals. It is preferred to *who* or *which*:—

1. When both persons and things are referred to.
2. When *who* is the antecedent, to prevent repetition.
3. After an adjective in the superlative degree.
4. After *same*, *all*, and the adjectives *very* and *no*.
5. After *it*, used indefinitely.
6. After an unlimited antecedent which the relative and its verb are to restrict.
7. In general where the propriety of *who* or *which* is doubtful.

I. **Synonyms.**—Find synonyms to the words of this section.

1. Defender,	<i>Advocate,</i>	<i>Pleader.</i>
Attachment,	<i>Affection,</i>	<i>Inclination.</i>
Affinity,	<i>Kindred,</i>	<i>Relationship.</i>
Affliction,	<i>Grief,</i>	<i>Sorrow.</i>
Riches,	<i>Wealth,</i>	<i>Opulence.</i>
2. Affront,	<i>Offence,</i>	<i>Misdemeanor.</i>
Agony,	<i>Anguish,</i>	<i>Anxiety.</i>
Agreement,	<i>Compact,</i>	<i>Bargain.</i>
Amusement,	<i>Sport,</i>	<i>Recreation.</i>
Anger,	<i>Resentment,</i>	<i>Wrath.</i>

II. **Pronouns.**—Supply suitable pronouns.

1. John, *who* was at school, wrote a letter to *his* father.
Solomon was the wisest man *that* the world ever saw.
He was the fittest person *that* could be found.
They are the same persons *that* *we* saw before.
All that beauty, *all that* wealth e'er gave.
2. It is the best scheme *that* could be devised.
He spoke of the men and things *that* he had seen.
This is the most useful art *that* men *possess*.
Massillon is perhaps the most eloquent writer of sermons *that* modern times has produced.
Who can ever be easy, who is *reproached* with his own ill conduct?

III. **Correct the false syntax.**—He was the first *that* came.—Nero (which is another name for cruelty) was a Roman emperor.—Nations *that* do not foster religion and education cannot prosper.—Men *that* are avaricious are never content.—It was he *that* did it.—It is the same picture *that* you saw before.—The infant *that* you saw in the cradle is sick.

Latin Roots.—*Nosco* (*nostum*), to know. *Nomen*, a name. Note, noted, notation, notice, notify, notion, annotation, notice, cognisance, cognition.—Nominal, nomenclature, nominate, name, noun, pronoun, denomination, misnomer.

Analysis and Parsing.—He was the fittest person *that* could be found.—You see very well *that* I never did so.—Cx. decl. sent.—Subj. prin. cl., *he*;—pred., *was*;—att., *person*;—att. lim. by *the*, and mod. by a. adt. *fittest*, and by sp. a. cl., *that could be found*;—subj. dep. cl., *that*; pred., *could be found* (irreg. intr. v., pass. v.).—Cx. decl. sent.;—subj. prin. cl., *you*;—pred., *see*;—pred. mod. by adv. adt. *well*, which is mod. by adv. adt. *very*, and the sp. adv. cl. *that I never did so*;—subj. dep. cl., *I*;—pred., *did*;—obj., *that*;—so adv. adt. of *aid*.

LESSON XXX.

Literary Selection for Explanation and Study.

THE DEATH OF THE FLOWERS.

The melancholy days are come, the saddest of the year,
Of wailing winds, and naked woods, and meadows brown
and sear.

Heaped in the hollows of the grove, the autumn leaves
lie dead ;

They rustle to the eddying gust, and to the rabbit's tread.
The robin and the wren are flown, and from the shrubs
the jay,

And from the wood-top calls the crow, through all the
gloomy day.

Where are the flowers, the fair young flowers, that lately
sprang and stood

In brighter light and softer airs, a beauteous sisterhood ?

Alas ! they are all in their graves—the gentle race of flowers
Are lying in their lowly beds, with the fair and good of ours.
The rain is falling where they lie ; but the cold November
rain

Calls not from out the gloomy earth the lovely ones again.

The windflower and the violet, they perished long ago,
And the brier-rose and the orchis died amid the summer
glow ;

But on the hill the golden-rod, and the aster in the wood,
And the yellow sunflower by the brook in autumn beauty
stood,

Till fell the frost from the clear cold heaven, as falls the
plague on men,
And the brightness of their smile was gone from upland,
glade, and glen.

And now, when comes the calm, mild day, as still such
days will come,
To call the squirrel and the bee from out their winter home ;
When the sound of dropping nuts is heard, though all the
trees are still,

And twinkle in the smoky light the waters of the rill ;
The South-wind searches for the flowers whose fragrance
late he bore,
And sighs to find them in the wood and by the stream no
more.

And then I think of one who in her youthful beauty died,
 40 The fair, meek blossom that grew up and faded by my side :
 In the cold, moist earth we laid her, when the forests cast
 the leaf,
 And we wept that one so lovely should have a life so brief ;
 Yet not unmeet it was that one, like that young friend
 45 of ours,
 So gentle and so beautiful, should perish with the flowers.

—William Cullen Bryant (1794—1878).

Oral Statement—Sketch.....

Literary Analysis.

Principal Ideas.

Accessory Ideas.

1. STATEMENT OF SUBJECT:

Autumn approaching its end, and giving death to the flowers.

1. The last days of autumn at hand.
2. The leaves lying dead.
3. The sweet singing birds disappear.
4. The last of the flowers disappear.

2. PLOT:

Nature dismantled.

1. Naked woods.
2. The dismantling of nature caused by frost.
3. The south wind brings an odd fine day, disappointed not to meet the flowers.

3. OUTCOME:

Decay of the flowers a figure of death.

- The death of the flowers compared to the death of a beautiful young person.

Questions and Suggestions.

1. When do the flowers decay?—*In autumn. The most delicate and beautiful generally die first.*
2. Why are the days on which the flowers fade called "melancholy days"?—*Because they generate sadness, and make us think of death—sometimes of the death of some dear relatives or companions.*
3. What causes the "wailing of the winds"?—*The strong autumn winds impeded by the tall trees.*
4. Why have the robin, the wren, and the jay flown away?—*To seek a warmer clime.*
5. What do the 14th and 15th lines contain?—*The answer to the 11th—13th.*
6. What is meant by "with the fair and good of ours"?—*With good youthful people who die.*

Questions and Suggestions.

7. Paraphrase the 16th—18th lines.—*The cold November rain is falling, but unlike the genial showers of spring, it does not cause the flowers to shoot forth again.*
 8. What reference is made in the 16th—17th lines?—*Reference to some flowers that perish before the end of summer.*
 9. Describe the windflower, the violet, briar-rose, orchis....
 10. What flowers remain in bloom till the end of autumn?—*The golden-rod, the aster, the sun-flower.*
 11. What figure does the 24th—25th lines contain?—"Till fell the frost from the clear cold heaven, as falls the plague on men."
 12. Define upland, glade, glen....
 13. What does the 4th stanza describe?—*Indian summer.*
 14. What reference is made by the poet in the last stanza?—A reference probably to the death of his young sister: "*Grew up and faded by my side.*"
 15. Point out a figure in the 40th line.—"*Blossom.*" (Metaphor.)
 16. Express in one word, "When the forests cast the leaf."—*In autumn.*
 17. What figure is contained in "So gentle and so beautiful"?—*Hyperbaton.* (So gentle and so beautiful a young friend.)
 18. What kind of poetry is this?—*Iambic Heptameter.*
-
19. Make a list of the adjectives in the first stanza.... Classify each.
 20. Parse *jay* (8th l.).—*Jay, c. n.... nom. c. to has flown or is flown understood.*
 21. Parse *Alas!* (14th l.).—*Alas! interj. of sorrow.*
 22. Parse *ours* (15th l.).—*Ours, pers. p., 1st p., pl. n., m. g., poss c., gov. by fair and good (our fair and good friends). NOTE.—The poet brings in of ours here to rhyme with the previous line.*
 23. Parse *November* (16th l.).—*November, prop. a., not admitting of comparison, and modifies rain.*
 25. Analyze and parse the 9th—11th lines.—*Cx. int. sent.; subj. of prin. cl., flowers;—pred., are;—subj. of dep. cl., that;—pred., sprang and stood mod. by adv. adt. lately, and by cd. abv. ph., in brighter lights and fairer airs;—the fair young flowers and a beauteous sisterhood are sp. phrases explanatory of flowers.*

Exercise.—Paraphrase *Death of the Flowers.*

Phraseology and Composition.

- I.—Vary the construction of the following sentence five times, without changing its meaning:—

Death has nothing frightful for him who has nothing to fear.

1. Death is sweet to him whose conscience is in peace.
2. He whose conscience is pure does not fear death.
3. The just man sees death divested of its horrors.
4. It is only the wicked that fear the horrors of death.
5. Live in justice, and you need not fear death.

Phraseology and Composition.

II.—Express some ideas suitable for a composition entitled

A GRAND HOLIDAY.

Joy the previous evening,—pleasant dreams,—gay awaking,—morning animation.—Departure,—smiles of nature,—genial rays of the sun,—songs of the birds,—greenness of the fields.—Arrival at the picnic grounds,—groups formed,—musicians, dancers, contestants,—numbers engaged,—interest displayed in the games.—Noon,—the repast,—the dining hall.—Afternoon,—new groups,—new amusements.—The hours flee,—sunset,—supper,—return,—sound sleep.

III.—Make some connected statements about each of the following :—

THE MODEST MAN.

The modest man places himself below others, hides his talents, depreciates the value of what he does, voluntarily listens to criticisms on his conduct, profits by the advices given him ; he pleases his friends by his simplicity, and gains the esteem of all.

THE PROUD MAN.

The proud man places himself above others, boasts of his talents, exaggerates the value of his actions, cannot endure criticism, mocks at the advices given him ; he wounds the feelings of his friends by his arrogance, and draws upon himself the contempt of all.

Exercise on Homophonous Words.

IV.—1. Root.	2. Rouse.	3. Sane.	4. Senior.
Route.	Rows.	Seine.	Seignior.
Rote.	Ruff.	Scull.	Sheer.
Wrote.	Rough.	Skull.	Shear.

Where the dash occurs, insert a suitable word taken from the above list.

1. The naturalist discovered a rare *root*, on his *route* through the woods.
The boy *wrote* the poem and recited it by *rote*.
2. So many *rows* around the tavern will *rouse* the anger of the people in the neighborhood.
A despicable *rough* ran away with the young lady's *ruff*.
3. Strive to have a *sane* mind.
Paris is built on the *Seine*.
The boatman struck the rowdy on the *skull* with a *scull* belonging to the boat.
4. James is Henry's *senior* by three years.
The *seignior* of this beautiful place will soon be here.
It was *sheer* nonsense to *shear* the sheep that came from Ayrshire.

V.—Write a composition on SUNSET.

LESSON XXXI.—Relative Pronouns.

82. When two or more relative clauses connected by a conjunction have a similar dependence in respect to the antecedent, the same pronoun must be employed in each; as, "*O Thou who art, and who wast, and who art to come.*"

83. The relative, and the preposition governing it, should not be omitted when they are necessary to a proper connection of the parts of the sentence; as, "*He is still in the situation in which you saw him.*"

84. An adverb should not be used where a preposition and a relative pronoun would better express the relation of the terms; as, "*A cause where justice is so much concerned.*" Say, "*A cause in which . . .*"

I. Derivation.—Find words derived from those in this section.

- | | | |
|------------------------------|-----------------------------|-------------------------------|
| 1. Alarm, <i>Alarmist.</i> | 2. Allow, <i>Allowance.</i> | 3. Alchemy, <i>Alchemist.</i> |
| Alienate, <i>Alienation.</i> | Hat, <i>Hatter.</i> | Aliment, <i>Alimentary.</i> |
| Allay, <i>Allayment.</i> | Alert, <i>Alertness.</i> | Navigate, <i>Navigator.</i> |
| Sup, <i>Supper.</i> | Alkali, <i>Alkalize.</i> | Saturate, <i>Saturation.</i> |
| Russia, <i>Russian.</i> | Italy, <i>Italian.</i> | Sardinia, <i>Sardinian.</i> |

II. Pronouns.—Supply suitable pronouns.

1. The name of everything *which* exists, or of *which* we can have a notion, is a noun.

Man will not obey God, *who* is so much above *him*, and *who* made *him*.
The winter in *which* the pilgrims landed was remarkable for its severity.

What else could Burgoyne do in the circumstances in *which* he was placed.

2. In the posture in *which* I lay.

In the temper of mind in *which* he was then.

To bring *them* into the condition in *which* I am at present.

He drew up a petition in *which* he too freely represented *his* own merits.

The premises from *which* they drew these conclusions, were false.

III. Correct the errors.—The man who can read, and *who* possesses a taste for reading, can find entertainment at home.—But what we saw last, and *what* pleased us most, was the character of the old miser.—The book in *which* I read that story is lost.—A few remarks as to the manner in *which* it should be done, must suffice.—There is no rule given by *which* the truth may be found out.—He assigns the principles from *which* their power flows.—The man who came with us, and *who* is dressed in black, is a clergyman.

Latin Roots.—*Novus*, new. Novel, novelist, novelty, novice, innovate, innovation, renovate, renovation.

Analysis and Parsing.—Observe them in the order in which they stand. —I am as good a man as he.—Cx. imp. sent.;—Subj. prin. cl., *you* understood; —Pred., *observe*;—Obj., *them*;—Obj. mod. by sp. a. ph., *in the order*;—order, mod. by sp. a. cl., *in which they stand*;—Subj. dep. cl., *they*;—Pred., *stand*; —Pred. mod. by sp. adv. ph., *in which*.—Cx. decl. sent.;—Subj. prin. cl., *I*;—Pred., *am*;—Att., *man*;—Att. lim. by a. and mod. by a. adv., *good* which is mod. by adv. adj. *as*;—Subj. dep. cl., *he*;—Pred., *is* understood (as he [is]);—Pred. mod. by conj. adv., *as*.

LESSON XXXII.—Relative Pronouns.

85. To prevent ambiguity or obscurity, the relative should generally be placed as near as possible to the antecedent; as, "*He is like a beast of prey, that is void of compassion.*" Say, "*He that is void of compassion, is like a beast of prey.*"

86. The pronoun *what* should not be used instead of the conjunction *that*; as, "*Think no man so perfect but what he may err.*" *What* should be *that*.

87. A pronoun should never be used to represent an adjective; as, "*Be attentive, without which you will learn nothing.*" Say, "*Without attention.*"

I. Synonyms.—Find synonyms of the words in this section.

Administration,	Conduct,	Management.
Avarice,	Cupidity,	Covetousness.
Allowance,	Stipend,	Salary.
Spectator,	Beholder,	Observer.
Ambassador,	Plenipotentiary,	Envoy.
Bent,	Bias,	Inclination.
Amusement,	Diversion,	Recreation.

II. Omissions to be supplied.—Supply the omissions by inserting one of the above words or a synonym.

1. Historians say Gascoigne was impartial in the administration of justice.—His allowance was so small that he could not pay a servant's wages.—Lord Beaconsfield was an English plenipotentiary at the Berlin Conference.—Strong minds will be strongly bent, and usually labor under a strong bias.—Idle people like amusement.—The terms of peace were agreed to between the French and German plenipotentiaries.

2. Assigning to each his part: to one the attack, to another the cry of onset.—There is a valuable collection of books in Laval University.—The present Archbishop¹ of Philadelphia was formerly coadjutor to the Archbishop of St. Louis.—A land breeze is a wind blowing regularly from the land.—It is a way of calling a man a fool to give no heed to what he says.—Setting the attraction of my good parts aside, I have no other charm.

III.—Correct the errors.—It gives to words a meaning which they would not have.—A man who is a party concerned, has no right to judge another.—He would not believe but that I did it.—James said that he would come.—They accounted him honest, but he certainly was not so.—Some men are too ignorant to be humble; and without humility there can be no docility.—To be dexterous in danger, is a virtue; but to court danger to show our dexterity, is a weakness.—And others differed very much from the words of the writer to whom they were ascribed.—Thou, who hast thus condemned the act, art thyself the man that committed it.

Latin Roots.—*Numerus*, a number. Number, numerous, numeration, numerical, enumerate, innumerable, supernumerary.

Analysis and Parsing.—Think no man so perfect but that he may err.—I would rather go to prison than commit so base an act.—Cx. imp. sent.; Subj. prin. cl., *you* understood;—Pred., *think*;—Obj., *man*;—Obj. mod. by a. adv., *no*;—Subj. dep. cl., *he*;—Pred., *may err*;—but *that*, connective (Cx. conjunction);—*so*, adv. mod. a. *perfect* which relates to *man*;—Dep. cl. is adverbial mod. *perfect*.—Cx. decl. sent.;—Subj. prin. cl., *I*;—Pred., *would go*;—Pred. mod. by adv. *rather*, and adv. ph. *to prison*;—*than* commit so base an act, adv. cl. mod. *rather*;—*than*, connective.

1. Archbishop Ryan.

LESSON XXXIII.—Agreement of Pronouns.

88. When a pronoun has two or more antecedents connected by *and*, expressed or understood, it must agree with them in the plural number; as, "**James and John will favor us with their company.**"

89. The pronoun must be in the singular:—

1. When the antecedents are but different names for the same person or thing.

2. When the antecedents are limited by the adjective *each, every, or no*.

3. When the antecedents are *emphatically distinguished*.

90. When the antecedents are of different persons the *first* person is preferred to the *second*, and the *second* to the *third*; as, "**James, John, and I are attached to our country.**"

91. In expressing the gender of a pronoun which has antecedents of *different genders*, the *masculine* should be preferred to the *feminine*, and the *feminine* to the *neuter*.

I. Opposition of meaning.—Find words conveying nearly an opposite meaning.

1. Beginning,	End.
Bearing,	Disconnection.
Gathering,	Scattering.
Correlation,	Misrelation.
Durable,	Transitory.
Dependence,	Independence.
Youth,	Age.
Coalescence,	Opposition.

2. Succession,	Interruption.
Similarity,	Dissimilarity.
Agreement,	Disagreement.
Unison,	Discordance.
Earliness,	Lateness.
Equality,	Inequality.
Greatness,	Smallness.
Continuous,	Intermitting.

II. Pronouns.—Supply suitable pronouns.

1. This great philosopher and statesman continued in public life till *his* eighty-second year.—Remember this, O Jacob and Israel! for *thou art my* servant.—In that strength and cogency *which* renders eloquence powerful.—No flower, no shrub, no tree, *shows itself* in that desert.

2. Truth, and truth only, is worth seeking for *its* own sake.—The good man and the sinner too, shall have *his* works examined.—Every plant and every tree produces others after *its* own kind.—Henry and you and I are attached to *our* parents.

III. Correct the errors.—Faith, hope, charity, had left *their* mark on his character.—This great physician and surgeon could heal others; *himself* he could not heal.—Brazil, and India also, is noted for *its* diamonds.—Each book, and each paper is in *its* place.—You and he will not disobey *your* mother.—Not only Wellington, but Nelson, greatly distinguished *himself* in this war.—Discontent and sorrow manifested *themselves* in his countenance.—The good man, and the sinner too, shall have *his* reward.

Latin Roots.—*Opus (operis)*, a work. Operate, co-operate, co-operation, inoperative, operative, operation, operator, opera.

Analysis and Parsing.—The butler, and not the baker, was restored to his office.—All but he had fled.—*p. decl. sent.*;—*Subj., butler, baker*;—*Pred., was restored*;—*Subj. lim. by the*;—*Pred. mod. by adv. adt. not, and sp. adv. ph., to his office*;—*his, pers. pro., 3rd p., s. u., m. g., poss. c., gov. by office*.—*Cd. decl. sent.* (All had fled, but he had not fled);—*Subj. 1st cl., all*;—*Pred., had fled*;—*Subj. 2nd cl., he*;—*Pred., had fled, mod. by adv. adt. not*;—*all, pro. s., (persons) 3rd p., pl. n., m. g., nom. c. to had fled*.

LESSON XXXIV.—Pronouns and their Antecedents.

92. When a pronoun has two or more antecedents connected by *or* or *nor*, it must agree with them in the singular number; as, "**John or James** will favor us with **his** company."

93. When antecedents of different persons, numbers, or genders, are connected by *or* or *nor*, they cannot with strict propriety be represented by a pronoun that is not applicable to each of them.

94. When the antecedent is a collective noun conveying the idea of plurality, the pronoun must agree with it in the plural number; but when it conveys the idea of unity, the pronoun must be singular; as, "**The council** disagreed in **their** sentiments."—"The **nation** will enforce **its** laws."

I. Derivatives.—Find two words derived from each word in the list.

Physic,	Physical,	Physician.
Fop,	Foppish,	Foppishness.
Catholic,	Catholicity,	Catholicism.
Camphor,	Camphoraceous,	Camphorate.
Perpetrate,	Perpetration,	Perpetrator.
Cheer,	Cheerful,	Cheerfully.
Province,	Provincial,	Provincialism.

II. Pronouns.—Supply suitable pronouns.

1. It is in vain for a people to expect to be free, unless *they* are first willing to be virtuous.—See the herd as *they* wind slowly through the forest.—He that spareth the rod hateth *his* son.—The army, after *its* defeat, retreateth to the neighboring fortress.

2. He is a man *whom* there is no reason to suspect.—The army mutinied because the government refused to pay *them*.—Do you expect the lad ever to become *what* you would wish *him* to be?—It is a mistake for some to think that every religious congregation has a right to adopt *its* own creed.

III. Correct the errors.—The false refuge in which the atheist or the sceptic has intrenched *himself*.—If an ox gore a man or a woman, that *he* or *she* die, then the ox shall surely be stoned.—If you can find a trisyllable or a polysyllable point *it* out.—It is difficult to deceive a free people respecting *their* true interest.—The meeting went on with *its* business as a united body.—Neither was Robert perfect in *his* lesson, nor Eliza in *hers*.—No thought, no word, no action, however secret, can escape in the judgment, whether *it* be good or evil.—If any man or woman shall violate *his* or *her* pledge, *he* or *she* shall pay a fine.—The crew were next called on deck to receive *their* orders.

Latin Roots.—*Pos* (positum), to put. Position, positive, post, posture, postpone, opposite, component, compose, depot, depose, expose, impose, oppose, preposition, purpose, suppose.

Analysis and Parsing.—Hatred and animosity are inconsistent with Christian charity.—Let that be done which is ordained by the will of God in Heaven.—Sp. decl. sent.;—Subj., *hatred and animosity* (cd. subj.);—Pred., *are*;—Att., *inconsistent*;—Att. mod. by sp. adv. ph., *with Christian charity*.—Cx. imp. sent.;—Subj. pr. cl., *you understood* ([you] let...);—Pred., *let*;—Obj., *that*;—Pred. mod. by adv. ph., *be done*;—Obj. mod. by sp. a. cl., *which is.....in Heaven*;—Subj. dep. cl., *which*;—Pred., *is ordained*;—Pred. mod. by ex. adv. ph., *by the will.....in Heaven*;—be. irr. int. v., *pass v.*, inf. mood, gov. by *let*;—*done*, past part.....depends upon *that*.

LESSON XXXV.

Literary Selection for Explanation and Study.

THE VALLEY OF MEXICO.

The Spaniards, turning an angle of the Sierra, suddenly came on a view which more than compensated the toils of the preceding day. It was that of the Valley of Mexico, which, with its picturesque assemblage of water, woodland, and cultivated plains, its shining cities and shadowy hills, was spread out like some gay and gorgeous panorama before them.

In the highly rarified atmosphere of these upper regions, even remote objects have a brilliancy of coloring and a distinctness of outline, which seem to annihilate distance. Stretching far away at their feet were seen noble forests of oak, sycamore, and cedar, and beyond, yellow fields of maize, intermingling with orchards and blooming gardens; for flowers, in such demand for their religious festivals, were even more abundant in this populous valley than in other parts of Anahuac.

In the center of the great basin were beheld the lakes, occupying then a much larger portion of its surface than at present; their borders thickly studded with towns and hamlets, and in the midst, like some Indian empress with her coronal of pearls, the fair city of Mexico, with her white towers and pyramidal temples, reposing, as it were, on the bosom of the waters—the far-famed “Venice of the Aztecs.” High over all rose the royal hill of Chapultepec, the residence of the Mexican monarchs, crowned with the same grove of gigantic cypresses which at this day fling their broad shadows over the land. In the distance beyond, the blue waters of the lake, and nearly screened by intervening foliage, was seen a shining speck, the rival capital of Tezcuco, and still farther on, the dark belt of porphyry, girdling the valley around, like a rich setting which Nature had devised for the fairest of her jewels.

—Prescott (1796—1859).

Oral Statement—Sketch.....

Literary Analysis.

Principal Ideas.

Accessory Ideas.

- | | | | | |
|--|---|---|---|--|
| <p>1. STATEMENT
OF SUBJECT:
The Valley of
Mexico beautiful
and rich.</p> | <p>1. The Spaniards' first view of the Valley of Mexico.
2. Admiration for its beauty and natural riches.</p> | | | |
| <p>2. PLAN:
Description of
the Valley.</p> | <p>1. Brilliant and distinct appearance of objects caused by the highly rarified atmosphere.</p> <p>2. Panorama of</p> <table border="0" style="margin-left: 20px;"> <tr> <td style="vertical-align: top;"> <p>1. Great Forests.
2. Fields of Maize.
3. Orchards.
4. Gardens.</p> </td> </tr> </table> <p>3. Center of the Great Basin.</p> <table border="0" style="margin-left: 20px;"> <tr> <td style="vertical-align: top;"> <p>1. Lakes.
2. City of Mexico.</p> </td> <td style="vertical-align: top;"> <p>{ Towns.
Hainlets. } On borders.
{ 1. Towers.
2. Temples.</p> </td> </tr> </table> <p>4. Hill of Chapultepec.
5. Tezcuco.</p> | <p>1. Great Forests.
2. Fields of Maize.
3. Orchards.
4. Gardens.</p> | <p>1. Lakes.
2. City of Mexico.</p> | <p>{ Towns.
Hainlets. } On borders.
{ 1. Towers.
2. Temples.</p> |
| <p>1. Great Forests.
2. Fields of Maize.
3. Orchards.
4. Gardens.</p> | | | | |
| <p>1. Lakes.
2. City of Mexico.</p> | <p>{ Towns.
Hainlets. } On borders.
{ 1. Towers.
2. Temples.</p> | | | |
| <p>3. OUTCOME:
Fairest of Nature's Jewels.</p> | <p>A dark belt of porphyry girdles the valley around—a rich setting for the fairest of Nature's jewels.</p> | | | |

Questions and Suggestions.

1. From what is this description taken?—*From Prescott's Conquest of Mexico.*
2. What is the Sierra?.... Point out on the map....
3. Give synonyms of *gorgeous*.
4. Define *panorama*....
5. Why in regions high above the level of the sea are objects seen more distinctly, and at a longer distance?—*Because the atmosphere is not so dense as where there is more moisture from the sea.*
6. Describe the oak, the sycamore, the cedar....
7. Where is *Anahuac*?.... Point out on the map....
8. What is the meaning of *basin* as used here?—*A circular or oval valley.*
9. Point out a figure in the second paragraph.—*"Like some Indian Empress, the fair city of Mexico."* (Simile.)
10. What is the far-famed "Venice of the Aztecs"?—*The City of Mexico.*—Why this name?....
11. Point out Chapultepec on the map.
12. What is the *cypress*?....

Questions and Suggestions.

13. Of what is the *cypress* an emblem?—*An emblem of mourning and sadness, because it was anciently used at funerals, and to adorn tombs.*—(Give some Scriptural quotations.)
14. What lake is referred to (25th l.)?—*Lake Tezcuco.*—(Point it out on the map.)
15. What is *porphyry*?—*A rock consisting of a compact base; its crystals are highly esteemed as marbles.*
16. What is meant by "setting" as used the 28th line?—*That in which a gem or jewel is set.*—Here the *valley* of Mexico is called the *jewel* (metaphor), and the *porphyry* girdling the *setting* (metaphor.)

17. What is the subject of "was spread" in the second sentence?—*Which.*

18. Parse for (13th l.)—*For, conj. equivalent to because, and connects the latter clause with the former.*

Analyze and parse:—In the highly rarified atmosphere of these upper regions even remote objects have a brilliancy of coloring and a distinctness of outline which seems to annihilate distance.—Cx. decl. sent;—subj. prin. cl., *objects*;—pred., *have*;—obj., *brilliancy, distinctness*;—subj. mod. by *remote*;—pred. mod. by *even*, and ex. adv. ph., *In the highly . . . regions*;—pred. mod. by sp. a. phs., *of coloring, of outline*;—subj. of dep. cl., *which*;—pred., *seem*;—obj., *to annihilate distance*;—*distance, obj. gov. by annihilate.*

Exercise.—Write a sketch of *The Valley of Mexico*.

Phraseology and Composition.

I.—Make a number of statements about *courage*.

1. To support interior trials with constancy, requires as much *courage*, as to remain steadfast under a heavy fire from a battery.
2. The good man shows *courage* at all times: on the field of battle, in company, in favor of the absent and of truth; on a sick bed, against the pains of illness and the thought of death.
3. Great *courage* is never cast down by adversity.
4. True *courage* calmly awaits peril, and goes whither duty and honor command it.
5. Great *courage* never seeks for revenge.
6. *Courage* does not require witnesses or examples.
7. *Courage* is opposed to rashness.

Phraseology and Composition.

II.—Express in a connected manner, several statements about *emulation*.

Emulation is a sentiment which excites in us the desire to equal or to surpass others in what is praiseworthy. It ends where envy commences. A generous emulation is the soul of work, causing us to labor with perseverance and joy. It is a spur to virtue, impelling us like noble coursers to bound along with increased speed as we perceive before us or beside us worthy competitors in the race for perfection. He is a poor, pitiful creature, whose heart is not open to the noble sentiment of emulation.

III.—Vary the construction of the following sentences without changing the meaning.

1. The wisest is he who does not believe himself to be wise.
True merit is always modest.
He who is truly wise is always humble.
2. We expose ourselves to lose all in striving to gain all.
We assure ourselves of success, when we are content with a moderate gain.
We become discontented when we place no restraint on our desires.
3. Necessity is the mother of industry.
Necessity renders us ingenious.
Want makes us industrious.

Exercise on Homophonous Words.

IV.—1. Sign.	2. Side.	3. Scion.	4. Sloe.
Sine.	Sighed.	Sion.	Slow.
Signet.	Sink.	Sleight.	Stationary.
Cygnets.	Cinque.	Slight.	Stationery.

Where the dash occurs, insert a suitable word taken from the above list.

1. To shake hands is a *sign* of friendship.
The perpendicular drawn from one extremity of an arc to the diameter drawn through the other extremity is called a *sine*.
The *signet* bore the impress of a *cygnets* head.
2. The wounded man *sighed* when the physician pressed his *side*.
Sink or swim, said the boy to his dog.
Cinque is the number five.
3. *Scion* is the young shoot or twig; *Sion* is a mountain in Judea.
A boy of *sleight* form showed great *sleight* of hand.
4. The *sloe* is the fruit of the blackthorn.
The girl is very *slow* in her movements.
Do not not remain *stationary* in front of that *stationery* store.

V.—Write an essay on MEMORY.

LESSON XXXVI.—Verbs.—Agreement.

95. The adjuncts of the subject do not control its agreement with the verb; as, "*The progress of the forces was impeded.*"

96. Any phrase, sentence, mere word, or other sign, taken as a whole and made the subject of an assertion, requires a verb in the third person singular; as, "*To lie is base.*"—" *Th has two sounds.*"—" *The 's is annexed to each.*"

97. When, by transposition, the subject is placed after an intransitive, or a transitive verb in the passive voice, care should be taken to make the verb agree with the *subject* and not with the *attribute*; as, "*His pavilion were dark waters and thick clouds.*"—" *Who art thou?*"—" *The wages of sin is death.*"

98. Intransitive, and transitive verbs in the passive voice, and their participles, take the same case *after* as *before* them, when both words refer to the same thing; as, "*It is I.*"—" *The child was named John.*"

Oral Exercise.—In what must a finite verb agree with its subject? (390)—When a verb has two or more singular subjects connected by *and*, how must it agree with them? (391)—When the subjects are of different persons, how does the verb agree with them? (392)—How does the verb agree with singular subjects connected by *or* or *nor*? (393)—Give examples.

I. Synonyms.—Find synonyms of the verbs given.

- | | |
|------------------------------|------------------------------|
| 1. Abash, Confound, Confuse. | 2. Add, Subjoin, Annex. |
| Abet, Encourage, Maintain. | Adapt, Fit, Adjust. |
| Abolish, Annul, Revoke. | Advise, Admonish, Reprimand. |
| Absolve, Clear, Acquit. | Allege, Affirm, Advance. |

II. Verbs.—Where the dash occurs insert a suitable verb, or one of its synonyms from the above list.

The modest and the diffident are often *confused*, but the wicked are *confounded*.—The whole tribe *abets* the villany.—Jovian *revoked* the laws Julian made against Christianity.—The apostles and their successors received the power to *absolve* persons from sin.—The penitent *confesses* sin and receives pardon.

III. Correct the syntactical errors.—The works of nature, in this respect, *are* extremely regular.—Six years' interest *was* due.—To obtain the praise of men *was* their only object.—The reproofs of instruction *are* the way of life.—Godliness *is* great riches.—We knew it to be *them*.—The comeliness of youth *is* modesty and frankness; of age, condescension and dignity.—The United States *are* the great middle division of North America.—*Is* not twelve months' travel in Europe enough to tire any one?—These *are they*.—It could not be *he*.—It *is we* that they seek to please, or rather astonish.

Latin Roots.—*Orbis*, a circle, circular. Orb, orbit, orbicular, exorbitant.
Analysis and Parsing.—To see the sun is pleasant.—That you have violated the law is evident.—Sp. decl. sent.—Subj., *to see the sun*;—Pred., *is*;—Att., *pleasant*.—To, prep., and governs *see*;—*see*, irreg. tr. v., a. v., inf. m., gov. by *to*;—*sun*, c. n., obj. of *see*.—Cx. decl. sent.—Subj., *that you have violated the law* (dep. cl.);—Pred., *is*;—Att., *evident*;—*that*, conj. (connective);—subj. dep. cl., *you*;—pred., *have violated*;—obj., *law*.

LESSON XXXVII.—Verbs.—Agreement.

99. Every finite verb not in the imperative mood should have a separate subject expressed ; as, "*I came, I saw, I conquered*"; except when the verb is repeated for the sake of emphasis, or connected to another in the same construction, or put after *but* or *than*; as, "*John has more fruit than [what] can be gathered in a week.*"—"They bud, blow, wither, fall, and die."—"How they tinkle, tinkle, tinkle in the icy air of night."

100. In selecting the proper tense, the order and fitness of time should be observed; thus, "*I saw him yesterday.*" Not, "*I have seen him yesterday.*"—"I have seen him to-day." Not, "*I saw him to-day.*"

101. Propositions that are at all times equally true or false, should be expressed in the present tense; as, "*Columbus knew that the earth is round.*" Not *was*.

102. That form of the verb should be used which is best suited to the style employed; as, "*The clock has struck,*" instead of *hath stricken*.

I. Verbs.—Find verbs of nearly opposite meaning.

- | | | |
|-----------------------------|-----------------------------|-----------------------------|
| 1. Precede, <i>Succeed.</i> | 2. Terminate, <i>Begin.</i> | 3. Include, <i>Exclude.</i> |
| Observe, <i>Violate.</i> | Fluctuate, <i>Settle.</i> | Ferment, <i>Soothe.</i> |
| Co-operate, <i>Oppose.</i> | Place, <i>Displace.</i> | Locate, <i>Dislocate.</i> |
| Dress, <i>Divest.</i> | Cover, <i>Uncover.</i> | Move, <i>Rest.</i> |
| Advance, <i>Recede.</i> | Converge, <i>Diverge.</i> | Unite, <i>Scatter.</i> |

II. Omissions to be supplied.—Supply suitable verbs.

1. There is not a sparrow which *falls* to the ground without His notice.—There is no man who *would be* more welcome here.—The boy *writes* very elegantly.—Your cousin *does not intend* to visit you.—He seemed not to *know* that fourteen pounds *make* a stone.—The house *built* yesterday.

2. In youth all things *seem* pleasant.—A stranger to the poem *would not easily discover* that this is verse.—Cicero maintained that *whatsoever is useful is good*.—The doctor affirmed that fever always *produces* thirst.—I have already *told* you that I *am* a gentleman.—The ancients *asserted* that virtue is its own reward.

III. Correct the errors.—Who is here so base that *he* would be a bondman?—I *finished* my letter before my brother arrived.—It is this *that* removes that impenetrable mist.—Two young gentlemen, who have made a discovery that there *is* no God.—He will tell you that whatever is, *is* right.—Between an antecedent and a consequent, or what goes before, and *what* follows.—He *dares not* say a word.—He *has* two new knives.—I *wrote* before I received his letter.

Latin Roots.—*Porto, to carry.* Porter, portable, portmanteau, comport, deportment, export, important, importune, importunity, opportunity.

Analysis and Parsing.—Nothing but wailings was heard.—The brilliant scholar and teacher is dead.—Cd. decl. sent.—(Nothing was heard: wailings were heard.)—Subj. 1st cl., *nothing*;—Pred., *was heard* (irreg. int. v., pass. v.....) —Sp. decl. sent.;—Subj., *scholar and teacher*;—Pred., *is*;—Att., *dead*;—*is*, irr. int. v.....sing., because it agrees with *scholar and teacher*, meaning the same person.

LESSON XXXVIII.—Agreement of Verbs with Nouns of Multitude.

103. When the subject is a collective noun conveying the idea of plurality, the verb must agree with it in the plural number; but when it conveys the idea of unity, the verb must be singular; as, "*My people do not consider.*"—"The army was defeated."

NOTE.—A collective noun conveys the idea of plurality when it refers to the individuals separately; if, to the whole collectively, it conveys the idea of unity; thus, in the above examples, the *people* consider as individuals, not as a whole, to consider being an individual act; but in the second example, the *army* as a whole was defeated, not the individuals composing it.

104. The pronominal adjectives, *each*, *either*, *neither*, and *one* are always in the third person singular; and, when they are the leading words in their clauses, they require verbs and pronouns to agree with them accordingly; as, "*Each of you is entitled to his share.*"

I. Objects.—Supply two objects to each verb in this list.

- | | |
|---|--|
| 1. Measure <i>time</i> and <i>space</i> . | 2. Coerce <i>compliance</i> and <i>obedience</i> . |
| Recompense <i>virtue</i> and <i>merit</i> . | Control <i>men</i> and <i>passions</i> . |
| Detest <i>lying</i> and <i>calumny</i> . | Convey <i>lands</i> and <i>intelligence</i> . |
| Respect <i>honesty</i> and <i>truth</i> . | Cross <i>countries</i> and <i>swords</i> . |
| Build <i>houses</i> and <i>hopes</i> . | Break <i>bonds</i> and <i>commandments</i> . |

II. Verbs.—Supply suitable verbs.

1. "*It is idleness that creates impossibilities; and where men care not to do a thing, they shelter themselves under the persuasion that it cannot be done. The shortest and surest way to prove a work possible, is strenuously to set about it; and no wonder if that proves it possible that for the most part makes it so.*"—R. SOUTH (1633-1716).

2. I care not, Fortune, what you me deny;
You cannot rob me of free nature's grace;
You cannot shut the windows of the sky,
Through which Aurora shows her brightening face;
You cannot bar my constant feet to trace
The woods and lawns by living streams at eve.

—J. BEATTIE (1735-1803).

III. Correct the syntactical errors.—The council *were* not unanimous.—Is the senate considered as a separate body?—The people have no opinion of *their* own.—But neither of these circumstances *is* properly termed indefinite.—Mankind *are* appointed to live in a future state.—Every kind of convenience and comfort *is* provided.—*Was* either of these meetings acknowledged or recognized?—Let no one deceive *himself*.

Latin Roots.—*Video (visum)*, to see. Vision, visible, visionary, visit, visual, visor, vista, view, evident, invisible, provide, providence, provision, proviso, purveyor, revise, supervision, survey.

Analysis and Parsing.—The wages of sin is death.—Though he was rich yet for our sake he became poor.—Sp. decl. sent.;—Subj., *death*;—Pred., *is*;—Att., *wages*;—Att. lim. by *the*, and mod. sp. a. ph., *of sin*.—Cx. decl. sent.;—Subj. prin. cl., *he*;—Pred., *became*;—Att., *poor*;—Att. mod. by adv. att., *for our sake*;—Subj. of dep. cl., *he*;—Pred., *was*;—Att., *rich*,

LESSON XXXIX.—Agreement of Verbs.

105. When two or more subjects connected by *and* serve merely to describe one person or thing, they do not require a plural verb; as, "*The statesman and orator is dead.*"

106. When two subjects or antecedents are connected, one of which is used affirmatively and the other negatively, they belong to different prepositions; and the verb or pronoun must agree with the affirmative subject and be understood to the other; as, "*Not a loud voice but strong proofs bring conviction.*"

107. When two or more subjects or antecedents are preceded by the adjective *each*, *every*, or *no*, they are taken separately, and require a verb and pronoun in the singular number; as,

"*Whose every look and gesture was a joke
To clapping theaters and shouting crowds.*"

When the verb separates its subjects, it agrees with that which precedes it, and is understood to the rest; as, "*The earth is the Lord's, and the fullness thereof.*"

108. The title of a book, even though it has the plural form, takes a verb in the singular; as, "*The 'Hind and the Panther' was written by Dryden.*"—"The '*Pleasures of Memory*' was published in the year 1792."

I. Synonyms.—Find two synonyms of each word in the list.

- | | | | | | |
|----------|---------|----------|-------------|-----------|-----------|
| 1. Bear, | Carry, | Convey. | 2. Confute, | Refute, | Disprove. |
| Behave, | Demean, | Conduct. | Unite, | Combine, | Connect. |
| Bind, | Tie, | Fasten. | Subdue, | Vanquish, | Conquer. |
| Build, | Raise, | Erect. | Consent, | Permit, | Allow. |

II. Verbs to be supplied.—Supply suitable verbs.

Great ability and great merit *are* not always found in the same person.—The vivacity and sensibility of the Greeks *seem* to have been much greater than ours.—Blessed art thou, Simon Bar-Jona, because flesh and blood *hath* not revealed it to thee, but My Father Who is in Heaven.—Pestilence and not war *was* the affliction chosen by David.—Every limb and feature *appears* with its respective grace.

III. Correct the false syntax.—Your friend and cousin, as you call him, *has* returned.—The French minister-plenipotentiary and envoy-extraordinary *has* gone to Rome.—Not his wealth, but his talents, *attract* attention.—It is his talents, and not his wealth, that *attract* attention.—Every word and every member *has* its due weight.—By ten o'clock every window and every door in the street *was* full of heads.—Each day and each hour *brings* its portion of duty.—Howitt's "*Homes of the Poets*" *is* a delightful volume.—Moore's "*Paradise and Peri*" *is* justly admired.—It is his wealth, and not his talents, that *attracts* attention.

Latin Roots.—*Vic*, change; succession. Vicar, vicarious, vicegerent, vice-president.

Analysis and Parsing.—Disdain forbids me and my dread of shame.—Aggression and injury can in no case justify rebellion.—Sp. decl. sent.;—Subj., *disdain*;—Pred., *forbids*;—Obj., *me* and *dread*;—*dread* mod. by sp. a. ph., *of shame*.—Sp. decl. sent.;—Subj., *aggression* and *injury* (cd. subj. 577);—Pred., *can justify*;—Obj., *rebellion*;—Pred. mod. by sp. adv. ph., *in no case*.

LESSON XL.

Literary Selection for Explanation and Study.

THE RAINBOW.

Soft falls the mild reviving shower
 From April's changeful skies,
 And rain-drops bend each trembling flower
 They tinge with richer dyes.

5 But, mark ! what arch of varied hue
 From heaven to earth is bowed ?
 Haste—ere it vanish—haste to view
 The rainbow in the cloud !

10 Yet not alone to charm thy sight
 Was given the vision fair ;—
 Gaze on that arch of color'd light,
 And read God's mercy there.

15 It tells us that the mighty deep,
 Fast by th' Eternal chain'd,
 No more o'er earth's domain shall sweep,
 Awful and unrestrain'd.

20 It tells that seasons, heat, and cold,
 Fixed by His sov'reign will,
 Shall, in their course, bid man behold
 Seed-time and harvest still.

That still the flower shall deck the field,
 When vernal zephyrs blow ;
 That still the vine its fruit shall yield,
 When autumn sunbeams glow.

25 Then, child of that fair earth ! which yet
 Smiles with each charm endowed,
 Bless thou His name, Whose mercy set
 The rainbow in the cloud !

—Hemans (1794—1835).

Oral Statement—Sketch.....

Literary Analysis.

Principal Ideas.

Accessory Ideas.

1. STATEMENT OF
SUBJECT:
The rainbow.

1. The rainbow, an arch from Heaven to earth, in the cloud.
2. Its colors.

2. PLOT:
What the
rainbow does.

1. The rainbow charms the sight, and is a figure of God's mercy.
2. It is a token that the world will never again be deluged.
3. It tells that the seasons will come in regular rotation.
4. It tells that the flowers will appear in spring.
5. " " vine will yield its fruit in autumn.

3. OUTCOME:
Thanks to
God.

- Men should bless
".... His name, Whose mercy set
The rainbow in the cloud."

Questions and Suggestions.

1. What does the first stanza contain?—*The introduction.*
2. What is the *rainbow*?—"A bow or arch, exhibiting in concentric bands the several colors of the spectrum, and formed in the part of the hemisphere opposite to the sun by the refraction and reflection of his rays in drops of falling rain."—Webster. (The Teacher should explain this definition.)
3. Is the construction of the first line of this selection in natural order?—No: the natural order would be, "The mild, reviving shower falls fast."
4. What name is given to this form of construction?—*Inversion.*
5. Does *inversion* improve the style of a piece?—It often has a very fine effect. It occurs more frequently in poetry than in prose. *Inversion* is often necessary in poetry to secure proper rhythm and rhyme.
6. Express the second line without using the possessive case for April's.—"From the changeful skies of April."
7. Would this form improve the piece?—No: it sounds much better as given in the piece.
8. What is meant by "richer dies"?—*Richer colors.*
9. Why is *haste* repeated in the 7th verse?—*For the sake of emphasis.*
10. What figure do the 7th and 8th lines contain?—*Exclamation.*
11. Put the words of the 9th and 10th lines in their natural order.—*Yet the fair vision was not given to charm thy sight alone.* (*Inversion.*)
12. Supply the omission in the 11th line.—"Gaze on that [vision] of color'd light."
13. What name is given to such an omission?—*Ellipsis: a figure of syntax.*
14. Express briefly the meaning of the 4th stanza.—*There will never be another deluge.*
15. What is meant by "mighty deep"?—*The ocean.* (*Metonymy.*)

Questions and Suggestions.

16. Point out figures in the 14th line.—*Th'*, (apocope); *chained* (metonymy).
 17. What figures are in the 15th line?—*O'er* (syncope), and *Inversion*. (Transform the inversion.)
 18. Express the whole fourth stanza in prose.—*It tells us that the mighty, awful, and unrestrained deep, which is chained by the Eternal Maker, shall sweep no more over the earth's vast domain.*
 19. What is suggested in the next stanza?—*That the rainbow is a token of no future interruption in the regular course of the seasons.*
 20. Use a simple word for *seed-time*.—*Spring*.
 21. Why is *seed-time* used instead of *spring*?—*To make the rhythm agree with that of the second verse of the same stanza.* (Explain.)
 22. What may be observed of the 6th stanza?—*It is a repetition or kind of explanation of the 5th stanza.* (Explain.)
 23. Give synonyms for *deck*.—*Adorn, embellish*....
 24. Give a synonymous expression for "*vernal zephyrs*."—*Spring breezes*.
 25. Alter the inversion in this stanza....
 26. Give a synonym for *glow*.—*Shine*.
 27. What does the last stanza contain?—*An apostrophe; i. e., an address to man to bless the name of God, Who has given him the rainbow as a mark that He will never again destroy the world with a deluge.*
 28. What is *apostrophe*?....
 29. Point out figures in the 26th line.—*Smiles*. (Metaphor and Inversion.) (Alter the inversion.)
 30. What figure is in the 27th line?—"Bless thou." (Hyperbaton.—Explain.)
-
31. Parse *soft, mild*, (1st line), *April* (2nd line).—*Soft*, *adv.* (the adjective form being used by poetic license), and *mod. falls*.—*Mild*, *c. a., comp. reg., mild, milder, mildest, and qualifies reviving shower*.—*April's*, *p. a., 3rd p., s. n., n. g., poss. c. gov. by skies*. (Syntax 10.)
 32. Parse *that* (11th l.).—*That*, *pro. a., s. n., representing vision understood, and obj. gov. by on*.
 33. Why commence *Eternal* with a capital?—*Because it means God.* (513-4.)
 34. What does "*awful and unrestrained*" modify?—*Deep*.
 35. Why commence *His* (19th and 24th l.) with a capital?—*Because it is a pronoun referring to God.*
 36. Analyze into their elements: *Changeful, rainbow, awful, unrestrained, behold, sunbeams*.—*Change-ful, rain-bow, aw-ful, unrestrained, be-hold, sun-beams*.
 37. Analyze and parse:—
 "Yet not alone to charm thy sight
 Was given the vision fair."
Sp. decl. sent;—subj., vision;—pred., was given;—subj. lim. by the and mod. by a. s. it., fair;—pred. mod. adv. ph., not alone to charm thy sight;—not, adv. mod. alone, and alone mod. to charm thy sight;—sight, obj. after charm.

Exercise.—Paraphrase *The Rainbow*.

Phraseology and Composition.

I.—Give some ideas fit to be introduced into a subject entitled :

A STORM AT SEA.

Dark clouds,—sun hidden,—calm, precursor of the tempest.—Rumbling sound,—water disturbed,—flashes of lightning,—tempest let loose,—howling of the wind,—peals of thunder.—Ocean lashed into fury,—waves mountain high,—ships tossed about like feathers,—sails rent to ribbons,—masts, carried away,—dangers of shipwreck,—terror of passengers,—fervent prayers.—God speaks,—lightning ceases,—storm abates,—sea grows calm,—clouds roll away,—sun appears,—passengers light-hearted again.—thanks given to the Almighty,—damages repaired,—vessels proceed on their course.

II.—Make application of the following proverbs :

1. *Hold with the hare, and run with the hounds.*

These words are applicable to a person who, dealing with two parties that are rivals, so acts as to retain the good graces of both, and uses them to further his own ends.

2. *Little by little the bird builds her nest.*

By these words we are taught that daily economy leads to wealth ; that daily study, by degrees fills the mind with great and varied knowledge ; and that daily spiritual combats strengthen our virtue, and enrich us with merits for Heaven.

III.—Express some thoughts about the word *country*.

1. Love of *country* strengthens and develops a love for one's religion.
 2. Love of *country* becomes weakened and disappears in an irreligious and corrupt people.
 3. To betray one's *country* is a monstrous crime.
 4. By reading the history of our *country* we become acquainted with the great deeds of our ancestors.
 5. A good citizen is ready to shed his blood, and even to give his life for the benefit of his *country*.
-

Exercise on Homophonous Words.

IV.—1. Step.	2. Straiten.	3. Tax.	4. Tier.
Steppe.	Straighten.	Tacks.	Tear.
Stile.	Sweet.	Taper.	Teas.
Style.	Suite.	Tapir.	Tease

Where the dash occurs, insert a suitable word taken from the above list.

1. *Step* to one side that the old man may pass.
Steppe is a name given to plains in Russia.
"I am sitting on the stile, Mary," is written in a very attractive *style*.
2. It is wrong to *straiten* the poor; but it is right to *straighten* a crooked road.
Sugar is sweet.
The Governor was attended by his *suite*.
3. A heavy *tax* was imposed upon carpet *tacks*.
A *taper* is a wax candle, and a *tapir* is an animal somewhat like a hog.
4. Though the lad fell from the top *tier* of cotton and broke an arm, yet he did not shed a *tear*.
You should not *tease* the grocer about the bad qualities of his *teas*.

V.—Write an essay on FRIENDSHIP.



LESSON XLI.—Agreement of Verbs.

109. When words or terms are taken jointly as subjects or antecedents, the conjunction *and* must connect them; as, "*The captain with the sailors were saved.*" *With* should be *and*; or *were* should be *was*.

110. Two or more subject phrases connected by *and* require a plural verb; as, "*To profess and to practice are very different things.*"

111. When two subjects or antecedents are connected by *as well as*, *but*, or *save* they belong to different propositions; and, (unless one of them is preceded by the adverb *not*), the verb and pronoun must agree with the former and be understood to the latter; as, "*Veracity, as well as justice is to be our rule of life.*"—"Nothing but wailings was heard."—"No mortal man save he, etc., had e'er survived to say he saw."

I. Derivation.—Find verbs from which the words in this section are derived.

1. Declination,	<i>Decline.</i>	2. Decomposition,	<i>Decompose.</i>
Definition,	<i>Define.</i>	Deliniation,	<i>Deliniate.</i>
Denominationalism,	<i>Denominate.</i>	Establishment,	<i>Establish.</i>
Foundation,	<i>Found.</i>	Granulation,	<i>Granulate.</i>
Honorable,	<i>Honor.</i>	Humiliation,	<i>Humiliate.</i>

II. Omissions to be supplied.—Supply suitable verbs.

1. "The sea licks your feet, its huge flanks *purr* very pleasantly for you; but it will *crack* your bones and *eat* you for all that."—HOLMES. Veracity, as well as justice, *is* to be our rule of life.—Their religion, as well as their custom, *was* strangely misrepresented.—He that allows himself to be a worm must not *complain* if he is trodden on.—KANT.—Nothing but frivolous amusements *pleases* the indolent.

2. To sympathize with the sorrowing and relieve the distressed *are* required of us all.—Of all sad words of tongue or pen the saddest *are* these: "It *might* have been!"—WHITTIER.—Your friendly warning and the sight of a mother's tears *were* alike unheeded.—Kind hearts *are* more than coronets, and simple faith than Norman blood.—TENNYSON.

III. Correct the syntactical errors.—The sides A, B, and C, compose the triangle.—The bag, with the guineas and dollars in it, *was* stolen.—To be of any species, and to have a right to the name of that species *are* both one.—To do justly, to love mercy, and to walk humbly before God, *are* duties of universal obligation.—But their religion, as well as their customs and manners, *was* strangely misrepresented.—Sobriety, with great industry and talent, *enables* a man to perform great deeds.—All songsters, save the hooting owl, *were* mute.—Cæsar, as well as Cicero, *was* eloquent.

Latin Roots.—*Vineo* (*vistum*), to anger. Convince, conviction, convict, evince, invincible, province, vanquish, victor, victory, victim.

Analysis and Parsing.—As the tree falls so it will lie.—I am so weak that I am ready to fall.—Cd. decl. sent.;—Subj. 1st cl., *tree*;—Pred., *falls*;—Pred. mod. by adv. adt., *as*;—Subj. 2nd cl., *it*;—Pred., *will lie*;—Pred. mod. by conj. adv., *so*.—Cx. decl. sent.;—Subj. prin. cl., *I*;—Pred., *am*;—Att., *weak*;—Subj. dep. cl., *I*;—Pred., *am*;—Att., *ready*;—Att. mod. by adv. ph., *to fall*;—that, connective.

LESSON XLII.—Agreement of Verb with Subject.

112. When a verb has two or more singular subjects connected by *or* or *nor*, it must agree with them in the singular number; as, "**Fear or jealousy affects him.**"

NOTE.—When the latter subject is parenthetical, the verb agrees with the former only; as, "*One example, or ten, says nothing against the universal opinion.*"

113. Two or more distinct subject phrases connected by *or* or *nor*, require a singular verb; as, "**That a drunkard should be poor, or that a fop should be ignorant, is not strange.**"

114. When the subjects require different forms of the verb, it is in general more elegant to express the verb or the auxiliary in connection with each of them; as, "**Neither were their numbers, nor was their destination known.**"

115. The speaker should generally mention himself last; as, "*You or I must go.*" But in confessing a fault he may assume the first place; as, "**I and Denis did it.**"

I. Synonyms.—Find two synonyms of each word.

- | | | | | | |
|--------------|-------------|--------------|-------------|----------|-------------|
| 1. Depute, | Appoint, | Constitute. | 2. Dispute, | Contend, | Contest. |
| Consult, | Deliberate, | Debate. | Remain, | Stay, | Continue. |
| Waste, | Destroy, | Consume. | Deny, | Oppose, | Contradict. |
| Contaminate, | Defile, | Taint. | Contrive, | Devise, | Invent. |
| Muse, | Meditate, | Contemplate. | Convict, | Detect, | Discover. |

II. Omissions to be supplied.—Supply suitable verbs.

1. They will *depute* a member to attend the convention.—Many things were *consulted* for the future, but nothing positively was *resolved*.—He prayeth best who *lovest* best all things both great and small; for the dear God Who *loveth* us, He *made* and *loveth* all.—COLERIDGE.—He *wasted* his substance in riotous living.

2. The late battle had in effect *been* a contest between one usurper and another.—There is no getting along with Johnson; if his pistol *misses* fire he *knocks* you down with the butt of it.—GOLDSMITH.—The multitude *continue* with me now three days.—Whosoever shall *deny* Me before men, I *will also deny* him before My Father who *is* in Heaven.

III. Correct the syntactical errors.—*Is* either the subject or the predicate modified?—Wisdom or folly *governs* us.—Neither he nor she *has* spoken to him.—For want of a process of events, neither knowledge nor elegance *preserves* the reader from weariness.—To reveal secrets, or to betray one's friends, *is* contemptible perfidy.—But declamation *is* idle, and murmurs *are* fruitless.—The winters *are* long, and the cold *is* intense.—John and I *are* going to town.—The premiums were given to George and me.—Information has been obtained, and some trials *have* been made.

Latin Roots.—*Vindex* (*vindictis*), a defender or avenger. Vindicate, vindictive, revenge, vengeance.

Analysis and Parsing.—How oft the sight of means to do ill deeds makes ill deeds done.—I seek not My will but the will of My Father in Heaven.—Sp. decl. sent.;—Subj., *sight*;—Pred., *makes*;—Obj., *ill deeds done*;—Subj. mod. by ex. a. ph., *of means to do ill deeds*;—means, mod. by sp. a. ph. *to do ill deeds*;—Pred. mod. by adv. att., *oft*;—*oft*, mod. by adv. att., *how*;—*done*, past part.and relates to *deeds*.—Cd. decl. sent.

LESSON XLIII.—Verbs.—Agreement.—Form.

116. When verbs are connected by a conjunction, they must either agree in mood, tense, and form, or have separate subjects expressed; as, "*He held the plow, sowed the seed, and attended the reapers.*"—"He **was** rich, but **he is** now poor."

117. Those parts which are common to several verbs, are generally expressed to the first, and understood to the rest; as, "*Every sincere endeavor to amend shall be assisted, [shall be] accepted, and [shall be] rewarded.*"

NOTE.—Verbs differing in mood, tense, or form, may sometimes agree with the same subject, especially if the simplest verbs be placed first; as, "*Some are, and must be, greater than the rest.*"

118. The preterit should not be employed to form the compound tenses, nor should the perfect participle be used for the preterit. Thus, say, "*To have gone,*" not "*To have went*"; and, "*I did it,*" not "*I done it.*"

119. Every verb should be given its appropriate form and signification. Thus, say, "*He lay by the fire,*" not "*He laid by the fire.*"—"He **has** become rich," not "**He is** become rich."

I. Objects of Verbs.—Find two objects to the verbs given.

1. Circulate bills, reports.

2. Elevate a table, the mind.

Extinguish a light, life.

Embrace a friend, an opportunity.

Clear a ship, land.

Enlarge the mind, a house.

Collect money, men.

Espouse a person, a cause.

II. Omissions to be supplied.—Supply suitable verbs.

For a time fortune seemed adverse to the Queen of Hungary. Frederick invaded Moravia. The French and Bavarians penetrated into Bohemia, and were there joined by the Saxons. Prague was taken. The elector of Bavaria was raised by the suffrage of his colleagues to the imperial throne, a throne which the practice of centuries had almost entitled the House of Austria to regard as a hereditary possession.—MACAULAY.—No scene is continually loved but one rich by joyful human labor; smooth in field, fair in garden, full in orchard.—RUSKIN.

III. Correct the syntactical errors.—Doth he not leave the ninety and nine, and go into the mountains and seek that which is gone astray?—Somebody has torn my book.—I entered the room and sat down.—I saw him when he did it.—I would rather stay.—The games have begun.—He will fail, and therefore he should not undertake it.—He has overcome every difficulty.—He had entered into the connection.—If I had seen him I would have told you.—We shall be convinced by your reasoning.—This report was current yesterday, and it agrees with what we heard before.—They have chosen the part of honor and virtue.—The Nile had overflowed its banks.—I saw him do it yesterday.—He climbed to the top of the mountain.

Latin Roots.—*Vinum*, wine. Vine, vinegar, vineyard, vinous, vintage.

Analysis and Parsing.—I saw him when he did it.—He climbed to the top of the mountain.—Cx. decl. sent.:—Subj. prin. cl., *I*;—Pred., *saw*;—Obj., *him*;—Pred. mod. by adv. cl., *when he did it*;—Subj. dep. cl., *he*;—Pred., *did*;—Obj., *it*;—Pred. mod. by conj. adv., *when*, which is also the connective.

LESSON XLIV.—Verbs.—Subjunctive Mood.

120. Future contingency is best expressed by a verb in the subjunctive mood, present tense; as, "*If he promise, he will perform.*"

121. When the statement is a mere supposition, with indefinite time, the subjunctive past should be used; as, "*If it were not so, I would have told you.*"

122. A conditional circumstance assumed as a fact, requires the indicative mood; as, "*Though he is poor, he is contented.*"

NOTE.—In general every such use or extension of the subjunctive mood, as the reader will be likely to mistake for a discord between the verb and its subject, ought to be avoided as an impropriety; as, "*If a man have built a house, the house is his.*" Say rather, "*has built,*" which is indicative.

I. Synonyms.—Find synonyms of the verbs in this list.

- | | |
|-------------------------------------|--|
| 1. Purpose, <i>Design, Intend.</i> | 2. Extricate, <i>Disengage, Disentangle.</i> |
| Deviate, <i>Wander, Swerve.</i> | Disorder, <i>Derange, Disconcert.</i> |
| Disagree, <i>Vary, Differ.</i> | Traduce, <i>Detract, Degrade.</i> |
| Regulate, <i>Dispose, Direct.</i> | Dispel, <i>Disperse, Dissipate.</i> |
| Dismiss, <i>Discharge, Discard.</i> | Vex, <i>Offend, Displease.</i> |

II. Omissions to be supplied.—Supply suitable verbs.

1. Thou art sworn deeply to *effect* what we *intend*.
That speaker *wanders* very much in his discourses.
Others *differ* with me about the truth and reality of these speculations.
Strange disorders are *bred* in the minds of those men whose passions are not *regulated* by reason.
Many officers were *discharged* after the war was over.
2. The general *extricated* himself with great difficulty.
The incursions of the barbarians *disordered* the affairs of the Roman Empire.
Some historians *disparage* the character of Wallace.
Ignorance is *dispelled*, but soldiers are *dispersed*.
Sin has a great many tools, but a lie is a handle which fits them all.

III. Correct the syntactical errors.—He will not be pardoned unless he *repent*.—If he *be* but discreet, he will succeed.—Unless thou *see* the propriety of the measure, we shall not desire thy support.—The verb DARE is sometimes used as if it *were* an auxiliary.—I wish I *were* at home.—O that there *were* yet a day to redress thy wrongs!—It *was* they that acted so ungratefully; they are doubly in fault.—Human works are of no significance till they *are* completed.—Although the efficient cause *is* obscure, the final cause of those sensations lies open.—Year after year steals something from us; till the decaying fabric *totters* of itself, and at length *crumbles* into dust.—It is doubtful whether the object introduced by way of simile, *relates* to what goes before or to what follows.

Latin Roots.—*Privus*, single; one's own. Private, privacy, privilege, privation, privy, privily, privateer, deprive.

Analysis and Parsing.—Oh! that I were as in the days of the past.—Should I miss the early train, I will come in the evening.—Cx. ex. sent.;—Subj., I;—Pred., *were*;—Pred. mod. by sp. adv. cl., as [*I was*] in the days of the past;—Subj., dep. cl., I;—Pred., *was*;—Pred. mod. adv. adv. as, and by cx. adv. ph., in the days of the past;—Oh! interj. of sorrow.—Cx. decl. sent.;—Prin. cl., I will come in the evening.

LESSON XLV.

Literary Selection for Explanation and Study.

QUEBEC.

The impression made upon the visitor by this Gibraltar of America ; its giddy heights ; its citadel suspended, as it were, in the air ; its picturesque steep streets and frowning gateways ; and the splendid views which burst upon the eye at every turn : is at once unique and lasting.

It is a place not to be forgotten or mixed up in the mind with other places, or altered for a moment in the crowd of scenes a traveler can recall. Apart from the realities of this most picturesque city, there are associations clustering about it, which would make a desert rich in interest. The dangerous precipice along whose rocky front, Wolfe and his brave companions climbed to glory ; the plains of Abraham, where he received his mortal wound ; the fortress so chivalrously defended by Montcalm ; and his soldier's grave, dug for him while yet alive, by the bursting of a shell ; are not the least among them, or among the gallant incidents of history. That is a noble Monument, too, and worthy of two great nations, which perpetuates the memory of both brave generals, and on which their names are jointly written.

The city is rich in public institutions, and in Catholic churches and charities, but it is mainly in the prospect from the site of the Old Government House, and from the Citadel, that its surpassing beauty lies. The exquisite expanse of country, rich in field and forest, mountain-height and water, which lies stretched out before the view, with miles of Canadian villages, glancing in long white streaks, like veins along the landscape ; the motley crowd of gables, roofs and chimney tops in the old hilly town immediately at hand ; the beautiful St. Lawrence sparkling and flashing in the sunlight ; and the tiny ships below the rock from which you gaze, whose distant rigging looks like spiders' webs against the light, while casks and barrels on their decks dwindle into toys, and busy mariners become so many puppets ; all this, framed by a sunken window in the fortress, and looked at from the shadowed room within, forms one of the brightest and most enchanting pictures that the eye can rest upon.

—*Dickens* (1812--1870.)

Oral Statement--Sketch.....

Literary Analysis.

Principal Ideas.

Accessory Ideas.

1. STATEMENT OF
SUBJECT:
View of Quebec
unique.

1. Gibraltar of America.
2. Citadel suspended in the air.
3. Picturesque streets.
4. Frowning gateways.
5. Splendid views.

2. PLAN:
Birds-eye
view from the
water....its
associations.

1. Quebec particularly remembered by a world-wide tourist as a most picturesque city.

Its
associations.

1. Precipice.
 2. Wolfe.
 3. Montcalm.
 4. Plains of Abraham.
 5. Catholic Churches and Charities.
- The monument erected to the memory of both.

2. View from the Old
Government House and the
Citadel.

1. Exquisite expanse of country.
2. Mountains and water courses.
3. Numerous villages.
4. Gables, roofs, and chimneys of the old town itself.

5. The beautiful
St. Lawrence.

1. Sparkling and flashing.

2. Tiny ships on its surface.
1. Rigging.
 2. Casks and barrels on their decks like toys.
 3. Mariners so many puppets.

3. OUTCOME:
Most enchanting picture.

One of the brightest and most enchanting pictures the eye can rest upon.

Questions and Suggestions.

1. What is Gibraltar?—How long have the English held Gibraltar?
—(1) *A town and strongly fortified rock at the southern extremity of Spain.* (2) *Since 1704.* (Point it out on the map.)
2. Why is Quebec called the Gibraltar of America?—*Because in its strength it is to the fortifications of the New World what Gibraltar is to those of the Old World.* (Metonymy.)
3. (1) Explain "giddy heights" (2nd l.)—(2) What figure?—
(1) *Heights so great that we become giddy by standing on them and looking at things below us.* (2) *Metonymy.* (What is Metonymy?)

Study.

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12-1870.)

Questions and Suggestions.

4. What is a citadel?—*A fortress in or near a city, intended as a final point of defence.*
5. Give a synonym for "suspended."—*Hung up.*
6. Explain (1) "picturesque;" (2) "steep streets;" (3) "frowning gateways."—(1) *Beautiful, pleasing*; (2) *precipitous streets*; (3) *gateways that present a formidable appearance.*
7. Point out the alliteration in the 3rd line.—*"Steep streets."* (What is alliteration.)
8. What figure in "frowning gateways"?—*Metaphor.* (What is a metaphor?)
9. Give synonyms (1) for "views," (2) for "bursts."—(1) *Scenes, landscapes*; (2) *Breaks, opens.*
10. Explain "unique," (4th l.).—*Unequaled.*
11. Why is Quebec "a place not to be forgotten or mixed up in the mind with other places"?—*Because it is "unique."*
12. Explain "realities" (8th l.).—*Things really existing.*
13. Explain "clustering" (9th l.).—*Crowding.*
14. What is a "desert"?—*Name some deserts.*
15. What is a "precipice"?—*A steep descent.*
16. (1) When was it that Wolfe "climbed to glory"? (2) What was the effect of the battle fought? (3) What name has been given to the place where Wolfe landed?—(1) *Sept., 1759*; (2) *It gave Quebec, and virtually Canada, to the English*; (3) *Wolfe's Cove.*
17. What figure in "climbed to glory"?—*Metonymy.* (Explain.)
18. Why are the plains where the battle between Wolfe and Montcalm was fought called the "Plains of Abraham"?—*So called after Abraham Martin, pilot for the French king on the St. Lawrence.*
19. Explain "chivalrously defended."—*In a manner becoming to the days of chivalry.*
20. Where are Montcalm's remains at present?—*In the Ursuline Convent, Quebec.*
21. Explain "gallant incidents" (16th l.).—*Daring deeds.*
22. Why is "Monument" (17th l.) written with a capital?
23. (1) Where is the monument alluded to erected? (2) By whom was the inscription on the front written? (3) Give translation of the inscription.—(1) *In the Governor's garden, Quebec*; (2) *Dr. Fisher*;
(3) *"Valor gave a united death,
History, a united fame;
Posterity, a united monument."*
24. Point out the alliteration in the 18th line.—*Other instances of alliteration.*
25. What is meant by "public institutions" (20th l.)?—*Institutions in which the business of the public is transacted.* (Name some public institutions.)
26. What is meant by "charities"?—*Charitable institutions.*
27. Give a synonym for *prospect*.—*View.*
28. Give homonyms of "site," and show their difference in meaning.
29. What does the author mean by "Canadian villages" (26th l.)?—*Villages inhabited by persons of French descent.* NOTE.—In the Province of Quebec, the name "Canadians" is vulgarly applied to the people of French descent.

Questions and Suggestions.

30. What figure in "long white streaks; like veins"?—*Simile*. (Explain.)
 31. What is meant by "motly crowd"?—*A mixed up crowd*.
 32. Why called "tiny ships"?—*Because they seem small to a person who looks at them from the citadel, the distance is so great*.
 33. Point out the simile in 31st and 32nd lines.
 34. Explain (1) "mariner"; (2) "puppets."—(1) *Sailors*; (2) *Small images, dolls*.
 35. Why called "sunken window"?—*Because of the thickness of the wall in which the window is*.
 36. Give synonyms for "enchanting" (36th l.).—*Captivating, ravishing*.
 37. Improve "that the eye can rest upon."—*Upon which the eye can rest*.
 38. Give a short biographical notice of Charles Dickens.

39. Do you notice any peculiarity about the punctuation in the first paragraph?—*The colons are used in a manner peculiar to Dickens*.
 40. What do the adjectives *unique* and *lasting* (5th l.) modify?—*Impression*.
 41. What is the subject of *are* (9th l.)?—*Associations*.
 42. What is the antecedent of *which* (10th l.)?—*Associations*.
 43. What does *rich* modify (10th l.)?—*Desert*. (Syntax, Lesson XXI.)
 44. What is the subject of *climbed* (12th l.)?—*Wolfe . . . Companions*.
 45. Analyze into their parts: *Gateways, surpassing, landscape, beautiful, sunlight*.—*Gate-ways, sur-pass-ing, land-scape, beauti-ful, sun-light*.
 46. Analyze and parse the first sentence of the 3rd paragraph.—Cd. decl. sent.;—the first cl. extends as far as *but*;—subj., *city*;—pred., *is*;—att., *rich*;—*in public institutions, and in Catholic churches and charities*, cd. adv. adt., and mod. *is rich*;—the next cl. is cx.;—prin. cl. extends to *citadel*;—dep. cl., *that its surpassing beauty lies*;—subj. prin., *it*;—pred., *is*;—subj. mod. by sp. a. cl., *that its surpassing beauty lies*;—pred. mod. by adv. adj., *mainly*, by the cx. adv. ph., *in the prospect from the Old Government House*, and the sp. adv. ph., *and from the citadel*;—subj. of last cl., *beauty*;—pred., *lies*;—subj. mod. by adt. adts., *its* and *surpassing*;—pred. mod. by sp. adv. ph., [*in*] *that* (*its surpassing beauty lies* [*in*] *that*); *that*, rel. pro., having for ant. the preceding cl., 3rd p., s. n., n. g., obj. gov. by *in*.

Exercise.—Write a sketch of *Quebec*.

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(3) "frowning
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s."—(1) *Scenes*,

mixed up in the
ue."

7.

? (2) What was
has been given
759; (2) *It gave*
Wolfe's Cove.
(Explain.)

Wolfe and Mont-
am"?—*So called*
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pital?

? (2) By whom
Give translation
garden, Quebec;

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l.)?—*Institutions*

d. (Name some

tutions.

nice in meaning.
ges" (26th l.)?—

NOTE.—In the
vulgaaly applied

Phraseology and Composition.

I.—Develop the following thoughts:—

We must not run after two hares at once.

These words teach us not to undertake too many things at once. As the man who runs after two hares is likely to loose both, so he who employs himself with too many things at a time is nearly certain to succeed in none.

Rome was not built in a day.

Rome did not become a great, magnificent city in a day; it took centuries of toil. In like manner is it with every important work that man produces; much patient toil is necessary. A beautiful book, painting, monument, or building requires long days, sometimes a whole lifetime of labor to complete it. As in the material, so is it in the spiritual order. The formation of the intellect, and, above all, of moral education, cannot be accomplished in a moment; time and patience are required.

II.—In the following sentences place a series of expressions for which the word *all* shall serve as an equivalent.

All distract the giddy scholar.

A fly, the wind, the opening of a door, a whisper, the slightest noise in a class,—*all* distract the giddy scholar.

All elevate the soul in the offices of the Church.

The harmonious notes of the organ, the melody of the chants, the richness of the priestly vestments, the decorations of the sanctuary, the ceremonies,—*all* elevate the soul in the offices of the Church.

III.—Express a number of ideas to be introduced into a composition entitled

THE POOR ORPHAN BOY.

Severe winter,—wind,—frost,—snow,—in ——— Street, Montreal, an orphan boy begging,—half-naked, blue with cold,—sufferings.—His words to passers-by: I am without food, shelter, friends,—help for the love of God.—Numbers move on,—some pity,—a charitable school boy gives his own dinner from school-bag.—Priest takes the orphan to St. Patrick's Asylum,—comfortably housed and cared for.

Exercise on Homophonous Words.

IV.—1. Throw.	2. To.	3. Told.	4. Vane.
Throe.	Too.	Tolled.	Vain.
Tide.	Toe.	Towed.	Vale.
Tied.	Tow.	Toad.	Veil.

Where the dash occurs, insert a suitable word taken from the above list.

1. Though at every *throe* the soldier seemed as if about to die, yet he had strength enough to *throw* a chair through the window.
The sailor *tied* the boat to prevent it drifting away with the *tide*.
2. Be careful not to play *too* much.
The man with the *tow*-colored hair received a severe bruise on the *toe*.
3. The sexton *tolled* the bell as he had been *told*.
The boy *towed* the *toad* after his canoe, by means of a string.
4. The doctor made many *vain* attempts to stop the bleeding of the *vein*.
The wind is moving the *vane*.
As she entered her native *vale*, the old lady lifted her *veil* to gaze upon familiar scenes.

V.—Write an essay on INDUSTRY.



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LESSON XLVI.—Verbs.—The Infinitive Mood.

123. The infinitive mood is generally governed by the preposition *to*, which commonly connects it to a finite verb; as, "*I read to learn.*"

124. The preposition *for* must not be used immediately before the infinitive; as, "*I read for to learn.*" Omit *for*.

125. The use of *and for to* is improper; as, "*Try and succeed.*" It should be, "*Try to succeed.*"—"*Try and do as well as possible.*" It should be, "*Try to do as well as possible.*"

126. The infinitive verb and its preposition *to*, should not be separated by an adverb; thus, "*Be careful to not disturb him.*" Should be, "*Be careful not to disturb him.*"

127. At the end of a sentence, *to*, the sign of the infinitive, should not be used for the infinitive itself; thus, "*He has gone, nor is he likely to.*" Should be, "*nor is he likely to go.*"

128. The active voice of the verbs *bid*, *dare*, *feel*, *hear*, *let*, *make*, *need*, *please*, *see*, and their participles, usually take the infinitive after them without the preposition *to*; as, "*Bid him come.*"—"*He dares not speak.*"—"*Let him go.*"—"*Just hear it thunder.*"—"*Please hand me the book.*"

NOTE I.—*To* is almost always employed after the passive voice of these verbs, and in some instances after the active; as, "*He was heard to say.*"—"*I cannot see to do it.*"

NOTE II.—The auxiliary *be* of the passive infinitive is also suppressed after *feel*, *hear*, *make*, *see*; as, "*I heard the letter read,*" not "*be read.*"

I. Phrases of the same meaning.—Supply phrases which have nearly the same meaning as those given.

To throw dust into the eyes,—*to catch with chaff.*

To be manifested,—*to come to light.*

To determine once for all,—*to make up one's mind.*

To whisper in the ear,—*to throw out a hint.*

Take a thief in the night,—*under the seal of secrecy.*

II. Omissions to be supplied.—Supply suitable verbs.

If there is any precept *to obtain* felicity, it should be obeyed.—He seemed desirous *to speak*, yet unwilling *to offend*.—Is it lawful for us *to give* tribute to Cæsar?—Then Peter began *to rebuke* him.—He hath not where *to lay* his head.—I was about *to write*.

III. Correct the syntactical errors.—Never do alms (*for*) *to be* seen by men.—We all love (*for*) *to see* justice and virtue triumph.—Try *to do as well as possible*.—It was impossible *to distinguish* the object clearly.—The man was ordered *not to smoke* in the car.—I wished *to go*, but I had no opportunity *to go*.—Forbid them *to enter* the room.—James, please hand me a pen.—Please divide it for them as it should be *divided*.—We sometimes see bad men (*to be*) honored.—The ball was felt *to enter*.—Did he feel the ball (*to*) enter?—He cannot see *to thread* the needle.—He made them (*to*) leave the garden.—Let no rash promise (*to*) be made.—I felt a chilling sensation (*to*) creep over me.

Greek Roots.—*Arche*, the beginning; government. Anarchy, archaism, archangel, archeology, archetype, architect, archives, patriarch.—*Anthropos*, man. Misanthrope, philanthropist.—*Pathos*, suffering; affection; motion. Antipathy, apathy, pathetic, pathology, sympathy.

Analysis and Parsing.—I go to prepare a place for you.—John heard the letter read.—Sp. decl. sent.;—Subj., *I*;—Pred., *go*;—Pred. mod. by ex. inf. ph., *to prepare a place for you*;—prepare, reg. tr. v., a. v., inf. m. gov. by *to*;—prepare, mod. by its obj. place, and by sp. adv. ph., *for you*.—Sp. decl. sent.;—Subj., *John*;—Pred., *heard*;—Obj., *letter*;—read, irreg. tr. v., inf. m. gov. by read.

LESSON XLVII.—Verbs.—Use of the Tenses.

129. The infinitive mood has two tenses, the **Present** and the **Perfect**.

180. The infinitive present can scarcely be said to express any particular time. It is usually dependent on another verb, and therefore relative in time. It may be connected with any tense of any mood; as, "*I intend to do it; I intended to do it; I have intended to do it; I had intended to do it.*" It is often used to express futurity; as, "*The world to come.*"—"Rapture yet to be."

181. The infinitive perfect expresses action or state completed at any time referred to; as, "*He is said to have written.*"—"Already, a week ago, a year ago."

182. Verbs of commanding, desiring, expecting, hoping, intending, permitting, in all their tenses, refer to actions or events, relatively present or future, and should be followed by verbs denoting future time; as, "*I hoped you would come,*" not "*would have come.*"

I. Derivatives.—Form several derivatives from the words of this section.—*Distinguish the verbs.*

Barbarian, barbaric, barbarism, barbarity, barbarous.

Auction, auctioneer, augment, augmentation, author, authority.

Audible, inaudible, audibly, audience, audit, auditor.

II. Omissions to be supplied.—Where the dash occurs, supply a verb that will complete the sense.

SORROW FOR THE DEAD.

The sorrow for the dead is the only sorrow from which we refuse to be divorced. Every other wound we seek to heal, every other affliction to forget; but this wound we consider it a duty to keep open: this affliction we cherish and brood over in solitude. Where is the mother that would willingly forget the infant that perished like a blossom from her arms, though every recollection is a pang? Where is the child that would willingly forget the most tender of parents, though to remember be but to lament? Who, even in the hour of agony, would forget the friend over whom he mourns?... No, the love which survives the tomb is one of the noblest attributes of the soul.... There is a remembrance of the dead to which we turn even from the charms of the living. Oh, the grave! the grave! It buries every error, covers every defect, extinguishes every resentment. From its peaceful bosom spring none but fond regrets and tender recollections. Who can look down even on the grave of an enemy, and not feel a compunctious throb, that he should ever have warred with the handful of earth that lies mouldering before him!—IRVING.

III. Correct the errors.—I hoped you would (have) come.—I hoped you would enter the society.—Our brothers intended to (have) come.—He would not be permitted to return.—We expected that the boat would arrive yesterday.—They hoped to see the race.

Greek Roots.—*Aer*, the air. Aerial, aerolite, aeronaut, aerostation, aerology.—*Agō*, to lead. Demagogue, pedagogue.—*Phusis*, nature. Physics, physical, physiology.

Analysis and Parsing.—I have intended to do it.—He would not be allowed to enter.—Sp. decl. sent.;—Subj., I;—Pred., have intended;—Obj., to do it.

LESSON XLVIII.—Verbs.—Use of the Tenses.

183. The present tense of the indicative mood expresses not only what is now actually going on, but general truths and customary actions; as, "*Vice produces misery.*"—"People go to church on Sunday." It is also used when speaking of persons who are dead, but whose works remain; as, "*Virgil imitates Homer.*"—"Milton is sublime."

184. In animated narratives the present tense is sometimes substituted, by the figure enallage, for the past; as, "*Cæsar leaves Gaul, crosses the Rubicon, and enters Italy.*"

185. The present tense of the subjunctive mood, and that of the indicative, when preceded by *as soon as*, *after*, *before*, *till*, or *when*, is generally used with reference to future time; as, "*If it rain, our flowers will live.*"—"When he comes, he will be welcome."

186. The pluperfect tense is often used conditionally without a conjunction; as, "*Had I seen you, I should have stopped.*"

I. Derivatives.—Form several derivatives from the words in this list.—*Distinguish the verbs.*

Cavalcade, cavalry, cavalier, cavalierly, chevalier, chivalry.

Cadence, cascade, case, casual, casually, casuist, casuistry.

Concise, conciseness, decide, decision, decisive, excise, incision.

III. Omissions to be supplied.—Supply suitable verbs.

1. Truth, indeed, came once into the world with her Divine Master, and was a perfect shape, most glorious to look on.—MILTON.—The earth and all things therein are the general property of all mankind, exclusive of other beings, from the immediate gift of the Creator.—BLACKSTONE.—It is a sour, malignant, and envious disposition, without taste for the reality, or for any image or representation of virtue, that sees with joy the unmerited fall of what had long flourished in splendor and honor.—E. BURKE.

2. Genius makes many enemies, but it makes sure friends; friends who forgive much, who endure long, who exact little, they partake of the character of disciples as well as friends.—LORD LYTON.—The milk of human kindness, like other milk, is very apt to turn sour when affected by moral thunder and lightning.—SHELLEY.

III. Correct the errors.—When he returns he will be welcome.—Cuvier thinks it probable that whales sometimes lived a hundred years.—Virtue produces its own reward.—When the war ends, prosperity will return.

Greek Roots.—*Pan*, every; all. Panacea, panegyric, panoply, panorama, pantheism, pantheon, pantomime, pantograph.—*Autos*, one's self. Autocrat, autograph, automaton, autonomy.—*Astron*, a star. Asterisk, astrology, astral, astronomy.

Analysis and Parsing.—Napoleon at once crosses the river, engages the enemy, and gains a complete victory.—We shall get our letters as soon as the mail arrives.—Sp. decl. sent.;—Subj., *Napoleon*;—Pred., *crosses, engages, gains* (cd.);—Objs., *river, enemy, victory*;—Pred. mod. by, *at once*;—*victory*, mod. by *a. att., complete*.—Cx. decl. sent.;—Subj. prin. cl., *we*;—Pred., *shall get*;—Obj., *letters*;—Pred. mod. by dep. cl.;—Subj. dep. cl., *mail*;—Pred., *arrives*;—Pred. mod. by adv. att., *as soon as*.

LESSON XLIX.—Verbs.—Use of the Potential Mood.

187. The present tense of the potential mood expresses power, liberty, possibility, or necessity, with respect to what is either present or future.

PRESENT.

POWER.—You *can see*.

LIBERTY.—You *may play* now.

POSSIBILITY.—You *may be* wrong.

NECESSITY.—I *must go* at once.

FUTURE.

You *can see* the moon to-night.

You *may play* to-morrow.

You *may start* next week.

I *must go* to-morrow.

188. The past potential is used in a dependent clause, connected with a leading verb in the past tense, to express power, liberty, possibility, necessity, or determination, with respect to what is either past, present, or future.

POWER.—He said that he *could not meet* me yesterday, to-day, or to-morrow.

LIBERTY.—He said that I *might play* yesterday, to-day, and to-morrow.

POSSIBILITY.—He said he *might arrive* yesterday, to-day, or to-morrow.

OBLIGATION.—He said that you *should write* yesterday, to-day, or to-morrow.

DETERMINATION.—I said that I *would go* yesterday, to-day, or to-morrow.

I. Derivatives.—Find several derivatives from the words in this list.—*Distinguish the verbs.*

Cause, accuse, accusation, accusative, excuse, recusant.

Carnage, carnal, carnation, cornelian, carnival, carnivorous, charnal.

II. Omissions to be supplied.—Supply suitable verbs.

CONCLUSION OF A COLLOQUY IN WESTMINSTER ABBEY.

I was just about to launch into eulogiums upon the poets of the day, when the sudden opening of the door *caused* me to turn my head. It was the verger who *came* to inform me that it *was* time to close the library. I *sought* to have a parting word with the quarto, but the worthy little tome was silent, the clasps *were* closed; and it *looked* perfectly unconscious of all that had *passed*. I have been to [at] the library two or three times since, and have *endeavored* to draw it into further conversation, but in vain; and whether all this rambling colloquy actually *took* place, or whether it was another of those old day-dreams to which I *am* subject, I have never to this moment been able to *discover*.—IRVING.

III. Change the italicized verb to a form of the potential that will make sense.—Napoleon *could not have remained* at rest.—Possibly he *may have done* so.—He *may return*.—Why *can* you not go?—He *might have saved* his life.—*May* he dine?—*Tell him he must come*.—He *can go*.—She *might have gone*.—They *could have returned*.—The boys *might have played* before the teachers arrived.—Children *should respect* their parents.—The girls *might have returned* when the concert commenced.—The musicians *could have had* an excellent oratorio.—Henry *would have loved* his master.—The Jews *should have lived* conformably to the law of God.

Greek Roots.—*Ballo*, to cast or throw. Emblem hyperbole, parable, problem, symbol.—*Baptizo*, to baptize. Baptism, baptismal, pedobaptist.—*Paideta*, education. Pedagogue, pedantic, pedant, cyclopedia, encyclopedia.

Analysis and Parsing.—He said that he could not meet me to-day.—You can see the moon to-night.—Cx. decl. sent.;—Subj. prin. cl., he;—Pred., said;—Obj., dep. cl.;—Subj. dep. cl., he;—Pred., could meet;—Obj., me;—me, mod. by to-day;—to-day, c. n., gov. by on understood.—Sp. decl. sent.

LESSON L.

Literary Selection for Explanation and Study.

A BALLAD OF ATHLONE.

Does any man dream that a Gael can fear,
Of a thousand deeds let him learn but one !
The Shannon swept onward, broad and clear,
Between the leaguers and worn Athlone.

5 "Break down the bridge !" Six warriors rushed
Through the storm of shot and the storm of shell ;
With late, but certain, victory flushed,
The grim Dutch gunners eyed them well.

10 They wrenched at the planks 'mid a hail of fire ;
They fell in death, their work half done ;
The bridge stood fast ; and nigher and nigher
The foe swarmed darkly, densely on.

"Oh, who for Erin will strike a stroke ?
Who hurl yon planks where the waters roar ?"
15 Six warriors forth from their comrades broke,
And flung them upon that bridge once more.

Again at the rocking planks they dashed ;
And four dropped dead, and two remained ;
The huge beams groaned, and the arch down-crashed—
20 Two stalwart swimmers the margin gained.

St. Ruth in his stirrups stood up and cried,
"I have seen no deed like that in France !"
With a toss of his head Sarsfield replied,
"They had luck, the dogs ! 'twas a merry chance !"

25 Oh ! many a year, upon Shannon's side,
They sang upon moor, and they sang upon heath,
Of the twain that breasted the raging tide,
And the ten that shook bloody hands with death.

—*Aubrey de Vere* (1814—).

Oral Statement—Sketch.....

Literary Analysis.

Principal Ideas.

Accessory Ideas.

1. STATEMENT OF
SUBJECT:
Destruction of
the bridge over
the Shannon at
Athlone.

1. The Shannon between the leaguers and worn
Athlone.
2. Resolution to break down the bridge.

2. PLAN :

Twelve braved
the fire: two
survived to
complete the
task.

1. Six warriors rushed, amid showers of shot and
shell, to break down the bridge.
2. These six fell in death, the work only half done,
the foe pushing on.
3. Six other warriors undertook the task.
4. Four fell, the two remaining finished the work.
5. St. Ruth praised their bravery.
6. Sarsfield tossed his head in jubilation.

3. OUTCOME:
A Gael cannot
fear. Bravery
rewarded.

1. The ten heroes who fell, lived in the memory of a
grateful people for many a year.
2. The two survivors ever after honored for their
bravery.

Questions and Suggestions.

1. Why not put an interrogation after the word *fear* (1st l.)?—
*Because no question is really asked. (This is a strong form of
assertion).*
2. Explain "Gael" (1st l.).—*In this place "Gael" means an Irish
Celt.*
3. What is contained in the 1st line?—*What the poet wishes to prove,
viz., that a Gael cannot fear.*
4. What figure of syntax in the 2nd line?—*Hyperbaton. (Alter
the inversion.)*
5. What is the Shannon?—*The largest river in Ireland. It rises at
the base of the Cuilcagh Mt., Cavan, empties into the Atlantic
Ocean. Length, 224 miles.*
6. What is "Athlone"?—*A city built on both sides of the Shannon,
one part, "the Irish town," being situated in Co. Roscommon, in
Connaught; the other, "English town," in Co. Westmeath,
Leinster.*
7. Who were the "leaguers"?—*The united Dutch and English under
Ginkle, in the service of William of Orange.*
8. What figure in "worn Athlone"?—*Metonymy. (Explain.)*
9. Point out the figures of exclamation in the selection....
10. Do all authors agree with the poet in putting the number at six?
—*Others say eight or ten.*
11. Give a synonym for "warriors."—*Soldiers.*
12. (1) What figure of etymology in the 5th line? (2) Point it out.
—(1) *Apocope.* (2) *Thro'.* (What is Apocope?)
13. Point out the metaphors in 5th line.—*Storm of shot. storm of
shell. (Is there any alliteration in 5th line?)*

Questions.

14. Point out examples of *alliteration* in the selection.
15. What was the late victory with which they were flushed?—*They had taken the "English town" from the Irish, who were far outnumbered.*
16. What is meant by "flushed" (7th l.)?—*Elated.*
17. What figure in "victory flushed"?—*Metonymy.* (Explain.)
18. Give synonyms for "grim,"—*Fierce, stern, sour, surly.*
19. What is meant by "Dutch gunners"?—*Dutch artillerymen.* (Of what country are Dutchmen natives?)
20. Explain "eyed them well."—*Took a good look at them.*
21. What figure of syntax in 7th and 8th lines?—*Hyperbaton.* (Explain.—Point out other examples of hyperbaton.)
22. Explain (1) "wrenched at the flanks"; (2) "hail of fire"—(1) *Tried to tear up the flanks.*—(2) *Bullets falling all around them.*
23. Point out (1) the *Aphæresis*, (2) the *Metaphor* in the 9th line.—(1) *'Mid.*—(2) *Hail of fire.* (Explain.)
24. Explain "stood fast."—*Remained firm.*
25. Replace "nigh and nigher" by equivalents.—*Near and nearer; close and closer.*
26. Explain "swarmed darkly, densely on."—*Advanced in great numbers, crowded together, and with ferocity.*
27. What figure in "swarmed darkly"?—*Metaphor.* (Explain.)
28. What is meant by "Erin"?—*Ireland.* (Give other names for Ireland.)
29. Explain "hurl," "stroke" (13th l.)—(1) *Throw.*—(2) *Blow.*
30. Point out the *apocope* in 14th line.—*Yon.* (Explain.)
31. Is the word "them" (16th l.) an example of *apocope* or of *enallage*?
32. Why use *yon* and *them* instead of "yonder" and "themselves"?
33. What is meant by "rocking planks" (17th l.)?—*Planks partly loosened.*
34. Explain (1) "huge beams groaned"; (2) "Arch down-crashed."—(1) *Made a groaning noise;* (2) *Fell with a crash.*
35. What figure in "beams groaned"?—*Personification.* (Explain.)
36. Give synonyms for "stalwart."—*Strong, powerful.*
37. What is meant by "margin gained"?—*Gained the shore.*
38. (1) Who was St. Ruth?—(2) Sarsfield?—(1) *A Frenchman, Commander-in-chief of the army of James II. in Ireland; he was killed at the battle of Aughrim.*—(2) *A famous Irish general. After the surrender of Limerick he went to France with the Irish Brigade. He was mortally wounded at the battle of Landen, 1693. Catching his life-blood as it flowed from his wound, he exclaimed: "Oh, that this had been shed for Ireland!"*
39. What did Sarsfield mean by the toss of his head, and by his words, (6th stanza)?—*That such deeds of daring were common in Ireland.*
40. Explain (1) moor; (2) heath; (3) twain (7th stanza).—*Moor and heath are synonymous, and mean an extensive waste covered with heath;* (3) *Two.*
41. Explain "breasted that raging tide."—*Swam against the rapid tide.*
42. What figure in "raging tide"?—*Personification.* (Explain.)
43. Explain "shook bloody hands with death."—*Died a bloody death.*

Questions.

44. What figure in "shook bloody hands"?—What word is personified?—(1) *Metonymy*.—(2) *Death*.
 45. Give a short biographical notice of Aubrey de Vere.

46. What part of speech is *but* (2nd l.)?—*An adverb, being equivalent to only, and modifies one.*

47. Analyze and parse:—

"The huge beams groaned, and the arch down-crashed,
 Two stalwart swimmers the margin gained."

Cd. decl. sent.—Subj. of 1st cl., *beams*;—pred., *groans*;—subj. 2nd cl., *arch*;—pred., *down-crashed*;—Subj. of 3rd cl., *swimmers*;—pred., *gained*;—obj., *margin*.

Exercise.—Write a sketch of *The Valley of Mexico*

Phraseology and Composition.

- I.—Construct six sentences, each of which shall contain the word *play*.

1. Outdoor *play* is called recreation, because in exercising the members of our body, we give new force to the faculties of our soul.
2. An old man looks with pleasure at the innocent *play* of children.
3. Pupils that *play* with ardor during recreation time, are generally earnest workers during the time of study.
4. A passion for *play* is often the source of bankruptcy.
5. A pupil that thinks only of *play* is incapable of great actions.
6. We should not allow *play* to cause us to forget duty.

- II.—Make some connected statements showing the difference between the state of the DAMNED and that of the BLESSED.

In hell, the damned are deprived of the sight of God. They are in the society of devils; and are tormented with remorse, with all sorts of sufferings, and with the certainty that their pains shall be eternal.

In Heaven, the blessed enjoy the sight of God. They are in the society of angels; and share their peace, their joys, and their certainty of everlasting happiness.

Phraseology and Composition.

III.—Make some connected statements about *books*.

Books exercise so much influence upon men that, to persons fond of reading, we may say: Tell me what you read, and I will tell you what you are.

A *book* is a friend with whom we may converse at all times. If good *books* be our companions, they never fail to comfort us in our pains, and to put us on the right path, should we have wandered from duty's road. They prevent discouragement, enlighten the intelligence, and strengthen the will.

If, on the contrary, we make bad *books* our associates, they will certainly inoculate us with their false and pernicious doctrines. By means of bad reading, the imagination is seduced and becomes an agent of hell to introduce a deadly poison into the soul. Bad *books* pervert our judgment, and little by little rob us of the precious oil which feeds the lamp of good sense. Like birds and beasts that feed on carrion, lovers of impure literature reject what is sound, and feast upon what is rotten.

Exercise on Homophonous Words.

IV.—1. Vial.	2. Wane.	3. Waive.	4. Tract.
Viol.	Wain.	Wave.	Tracked.
Wale.	Waste.	Ware.	Trey.
Wail.	Waist.	Wear.	Tray.

Where the dash occurs, insert a suitable word taken from the above list.

1. The drunken musician emptied a *vial* of medicine upon his *viol*.
The lash of the whip left a heavy *wale* upon the boy's back and caused him to *wail* loudly.
2. The moon was on its *wane*, when the farmer set forward with his *wain*.
You *waste* your time in trying to compress your *waist*.
3. "I will *waive* my trip for a time," said the boatman, as a heavy *wave* upset his boat.
Ware means merchandise.
Were you not told that you should *wear* a fur cap.
4. The *tract* distributor was *tracked* in the snow.
The gambler threw the *trey* of hearts upon a *tray*, and said he would gamble no more.

V.—Write an essay on THE ART OF PLEASING.

LESSON LI.—Verbs.—Use of the Subjunctive and Imperative Moods.

139. The subjunctive mood has two tenses, the *Present* and the *Past*; as, "*If he be at home I shall go to see him.*"—"If he **were** to come I would go."

140. The **Subjunctive Mood** is so called because it is always subjoined to another verb. The manner of its dependence is commonly denoted by one of the following conjunctions: *if, that, though, lest, unless.*

141. Sometimes the conjunction is omitted; as, "*See [that] thou do it.*"

142. Even when a conjunction is used, it is not always a sign of the subjunctive mood. The indicative and potential moods, in all their tenses, may be used in the same dependent manner to express any positive or potential condition; as, "*If he **knows** the way he does not need a guide.*"

143. The imperative is so called because it is chiefly used in commanding. It is a brief form of the verb by which we urge upon others our claims and wishes. But the nature of this urging varies according to the relation of the parties. We command inferiors; exhort equals; and permit whom we will. In answer to a request the imperative implies nothing more than permission. The will of a superior may also be urged imperatively by the indicative future; as, "*Thou shalt not kill.*"

I. Derivatives.—Give several derivatives from the words in this list.—*Distinguish the verbs.*

Divide, *division, devise, device, individual, individuality.*

Day, *dial, diary, diurnal, journal, journey, adjourn, sojourn.*

Cross, *crucial, crucifixion, cruise, crusade, excruciating.*

Create, *creator, creation, procreate, recreate, recreation.*

II. Omissions to be supplied.—Where the dash occurs supply a suitable verb.

Choose that course of life which is the most excellent; and habit will render it the most delightful.—We should take a prudent care for the future.—It is no part of wisdom to be miserable to-day, because we may happen to be so to-morrow.—Some would be thought to do great things, who are but tools and instruments; like the fool who fancied he played upon the organ when he only blew the bellows.

III.—Correct the errors.—If he be mad, I will eschew his company.—Though he fall into sin, if he repents, God will forgive him.—Take care lest thy temper betray thee.—Whether thou be guilty or not, I will not leave thee.—If I were a beggar, I would still be an honest one.—What right had he to insult her, if she was a beggar?—If I were asked where nature assumes the strongest forms, I should say in Australia.—If Cæsar was ambitious, he was at the same time magnanimous.

Greek Roots.—*Biblos, a book.* Bible, biblical, bibliography.—*Bios, life.* Amphibios, biography.—*Optomat, to see.* Optics, optical, ophthalmia, synopsis.

Analysis and Parsing.—Honor thy father and thy mother.—Thou shalt not take the name of the Lord thy God in vain.—Sp. imp. sent.;—Subj., *thou* understood;—Pred., *honor*;—Objs., *father and mother*;—thy, per. pro., and p., s. n., m. g., poss. c., gov. by *father, mother*.—Sp. imp. sent.;—Subj., *thou*;—Pred., *shalt take*;—Obj., *name*;—Pred. mod. by adv. *ad. not*, and by sp. adv. *ph., in vain*;—Obj. mod. by ex. a. *ph., of the Lord thy God*.

SYNTAX OF THE PARTICIPLE.

CHAPTER VI.—LESSON LII.—Participles.—Relation and Government.

144. Participles relate to nouns or pronouns, or else are governed by prepositions; as, "*Edward's tutor, at one time paying him a visit, found him employed in reading Tasso.*"

NOTE I.—A participle sometimes relates to a preceding phrase or sentence of which it forms no part; as, "*I have quit the society; to withdraw and leave them to themselves, appearing to me a duty.*"

NOTE II.—With an infinitive denoting being or action in the abstract, a participle is sometimes taken abstractly; as, "*To keep always praying aloud is plainly impossible.*"

145. Transitive participles have the same government as the verbs from which they are derived; the preposition *of*, therefore, should never be used after the participle when the verb does not require it. Thus, in phrases like the following, *of* is improper: "*Keeping of one day in seven.*"—"By preaching of repentance."

Oral Exercise.—What is a *Participle*? (420)—How do participles partake of the properties of a verb? (421)—How many kinds of participles are there? (422)—Define each (423-430).

I. Derivatives.—Give nouns derived from the verbs in this section. Give also the participles—Imperfect, Perfect, and Preperfect (Simple, Progressive, and Passive).

1. Beg, Beggar. 2. Believe, Believer. 3. Slander, Slanderer.
Protest, Protestant. Survive, Survivor. Follow, Follower.
Consult, Councillor. Oppose, Opponent. Coincide, Coincident.

II. Participles.—Supply suitable participles or participial adjectives.

1. When I see a man *waking*, a tree *growing*, or cattle *grazing*, I cannot doubt that these objects are really what they appear to be; nature dermines us to rely on the veracity of our senses; for otherwise they could not in any degree answer their end, that of *laying* open things *existing* and *passing* around us.—LORD KAMES.

2. All the rides in the vicinity of Montreal were made doubly *interesting* by the *bursting* out of spring, which is here so rapid, that it is but a day's leap from barren winter to the *blooming* youth of summer.—DICKENS.

III. Correct the syntactical errors.—There is no charity in giving (*of*) money to the intemperate.—By helping (*of*) others, we often help ourselves.—A public library was founded for promoting (*of*) the general intelligence.—True happiness generally results from doing (*of*) one's duty.—By observing (*of*) truth, you will command respect.

Greek Roots.—*Botane*, an herb or plant. Botany, botanist.—*Kentron*, a central point. Center, concentrate, centrifugal, eccentric.—*Moma*, a name. Anonymous, metonymy, paronymous, synonym, synonymous.

Analysis and Parsing.—Edward's tutor, at one time paying him a visit, found him engaged in reading Plato.—By preaching repentance Jonas saved Ninive.—Sp. decl. sent.;—Subj., *tutor*;—Pred., *found*;—Obj., *him*.....—At one time, adv. ph. mod. *paying*;—*paying*, imp. part, and relates to *tutor*;—*employed*, perf. part., relates to *him*;—*reading*, imp. part. gov. by prep. *in*.—Sp. decl. sent.;—Subj., *Jonas*;—Pred., *saved*;—Obj., *Ninive*;—Pred. mod. by adv. ph., *by preaching repentance*;—*preaching*, imp. part.....gov. by *by*;—*repentance*, c. n.....;—Obj. gov. by *preaching*.

1. Participial adjective.

LESSON LIII.—Participles.—Government.—Use.

146. When a transitive participle is converted into a noun, *of* must be inserted to govern the object following; as, "*In the worshipping of idols, there is sin.*"

147. A participle should not be used when the infinitive mood, the verbal noun, a common noun, or a phrase equivalent, will better express the meaning. Example: "*But, placing an accent on the second syllable of these words, would entirely change the meaning.*" Better, "*But, to place an accent—But, the placing of an accent—or, But, an accent placed on the second syllable of these words, would entirely change the meaning.*"

148. The putting of a noun in an unknown case after a participle or a participial noun, produces an anomaly which it is better to avoid; thus, "*Manhood, the state of being a man.*" It should be, "*Manhood, the state of a man.*"

Oral Exercise.—What do participles in *ing* often become? How are participial nouns distinguished from participles? (431)—How are participles distinguished from participial adjectives? (432).

I. Derivatives.—Find nouns derived from the verbs in this section. Give also the participles of each in all the forms.

Adhere,	Adherent.	2. Fabricate,	Fabrication.
Equal,	Equivalent.	Suffocate,	Suffocation.
Excel,	Excellence.	Expire,	Expiration.
Expedite,	Expedient.	Precipitate,	Precipitation.

II. Participles.—Supply suitable participles or participial adjectives.

THE DECLINE OF DAY.

The decline of day here¹ was very gorgeous; *tinging* the firmament deeply with red and gold, up to the very keystone of the arch above us. As the sun went down behind the bank, the slightest blades of grass upon it seemed to become as distinctly visible as the arteries in the skeleton of a leaf; and when, as it slowly sank, the red and golden bars on the water grew dimmer, and dimmer yet, as if they were *sinking* too; and all the *glowing*² colors of *departing*² day paled, inch by inch, before the somber night; the scene became a thousand times more lonesome and more dreary than before, and all its influences darkened with the sky.—DICKENS.

III. Correct the syntactical errors.—It is an over-valuing of ourselves, to decide upon everything.—This mere reading of books cannot educate a man truly.—It is dangerous to play with edged tools.—To teach or the teaching of little children is a pleasant employment.—His business is to shoe horses.—He intends to return in a few days.—To excite,.. the exciting of,.. the excitation or excitation of,.. that one should excite such disturbances, is unlawful.—I had some suspicion that the fellow was a swindler.

Greek Roots.—*Kanon, a rule.* Canon, canonical, canonize.—*Chole, bile;* anger. Cholera, cholier, choleric, colic, melancholy.—*Odos, an ode; a song.* Ode, melody, palinode, parody, prosody, psalmody, rhapsody.

Analysis and Parsing.—To keep always praying aloud is impossible.—He was not sure of it as being me.—Sp. decl. sent.;—Subj., ex. inf. ph., to keep always praying aloud;—Pred., is;—Att., impossible;—praying, imp. part., taken abstractly with the inf., keep;—impossible, c. a., taken abstractly with the inf., keep.—Sp. decl. sent.;—Subj., he;—Pred., was;—Att., sure;—as, conj., connects it and being;—being, imp. part.....relates to it;—me, pers. pro.....obj. c., put after being.

1. On the Mississippi. 2. Participial adjectives.

LESSON LIV.—Participles.—Use.

149. In the use of participles and verbal nouns, the leading word in sense should always be made the leading word in construction; as, "*They did not give notice of the pupil's leaving*;" not, "*the pupil leaving*."

150. Participles in general, however construed, should have a clear reference to the words to which they relate. The following is therefore faulty: "*Sailing up the river the whole town may be seen*." This suggests that the town sails up the river. It should be, "*Sailing up the river, we may see the whole town*."

151. The preterit of irregular verbs should not be used for the perfect participle; as, "*A certificate wrote on parchment*." for, "*a certificate written on parchment*."

I. Participles.—Complete each phrase by adding a participle, a participial noun, or a participial adjective.—Point out the participial nouns and the participial adjectives.

Advantageously situated.

The gaining of wisdom.

Supplying our wants.

Possessed of good principles.

2. Observing truth.

Surprised at the news.

Taking advantage.

Encouraging the undertaking.

II. Participles.—Supply suitable participles or participial adjectives.

THE MISSISSIPPI.

But what words shall describe the Mississippi; great father of rivers, who (praise be to Heaven) has no young children like him! An enormous ditch, sometimes two or three miles wide, *running* liquid mud, six miles an hour; its strong and frothy current choked and obstructed every where by huge logs and whole forest trees: now *twining* themselves together in great rafts, from the interstices of which a sedgy, lazy foam works up, to float upon the water's top; now *rolling* past like monstrous bodies, their *tangled* roots showing like *matted* hair; now *glancing* singly by like giant leeches; and now *writhing* round and round in the vortex of some small whirlpool, like *wounded* snakes. The banks low, the trees dwarfish, the marshes *swarming* with frogs, the *wretched* cabins few and far apart, their inmates hollow-cheeked and pale, the weather very hot, mosquitoes *penetrating* into every crack and crevice of the boat, mud and slime on everything: nothing pleasant in its aspect, but the harmless lightning, which flickers every night upon the dark horizon.—DICKENS.

III. Correct the syntactical errors.—The sun, darting his beams through my window, awoke me.—The maturity of the sago tree is known by the leaves' being covered with a delicate white powder.

Greek Roots.—*Christos*, the Anointed. Christ, Christianity, Christmas, chrism.—*Chronos*, time. Chronic, chronicle, chronology, chronometer, anachronism, isochronous.—*Odos*, a road or way. Exodus, method, period, synod.

Analysis and Parsing.—Sailing up the river, we may see the whole town.—Being forsaken by my friends, I had no other resource.—Simp. decl. sent.;—Subj., *we*;—Pred., *may see*;—Obj., *town*;—*sailing*, imp. part.....relates to *we*;—*up*, prep.....—Simp. decl. sent.;—Subj., *I*;—Pred., *had*;—Obj., *resource*;—*being forsaken*, imp. part., pass. v.....relates to *I*.

I. Participial adjectives.

LESSON LV.

Literary Selection for Explanation and Study.

SPRING.

In all climates Spring is beautiful. In the south it is intoxicating, and sets a poet beside himself. The birds begin to sing; they utter a few rapturous notes, and then wait for an answer in the silent woods. Those green-coated musicians, the frogs, make holiday in the neighboring marshes. They, too, belong to the orchestra of nature whose vast theater is again open, though the doors have been so long bolted with icicles, and the scenery hung with snow and frost, like cobwebs. This is the prelude which announces the opening of the scene. Already the grass shoots forth. The waters leap with thrilling pulse through the veins of the earth; the sap through the veins of the plants and trees; and the blood through the veins of man. What a thrill of delight in Spring-time! What a joy in being and moving! Men are at work in gardens, and in the air there is an odor of the fresh earth. The leaf-buds begin to swell and blush. The white blossoms of the cherry hang upon the boughs like snow-flakes; and ere long our next-door neighbors will be completely hidden from us by the dense green foliage. The May-flowers open their soft blue eyes. Children are let loose in the fields and gardens. They hold buttercups under each others' chins, to see if they love butter. And the little girls adorn themselves with chains and curls of dandelions; pull out the yellow leaves, to see if their school-mates love them; and blow down from the leafless stalk to find out if their mothers want them at home.

And at night so cloudless and so still! Not a voice of living thing—not a whisper of leaf or waving bough—not a breath of wind—not a sound upon the earth nor in the air! And overhead bends the blue sky, dewy and soft, and radiant with innumerable stars, like the inverted bell of some blue-flower, sprinkled with golden dust, and breathing fragrance. Or if the heavens are overcast, it is no wild storm of wind and rain; but clouds that melt and fall in showers. One does not wish to sleep, but lie awake to hear the pleasant sound of the dropping rain.

—Longfellow.

Oral Statement—Sketch.....

Literary Analysis.

Principal Ideas.

Accessary Ideas.

1. STATEMENT
OF SUBJECT :
Spring beautiful
and
delightful.

1. Spring is beautiful in all climates.
2. It revives all nature.
3. It delights young and old.
4. The nights are cloudless and still.

2. PLAN :
Reason why
Spring is
beautiful.

1. The beauty of Spring inspires the poet.
2. The prelude that announces the opening of the scene.
 1. Singing of birds.
 2. The frogs making holiday among the marshes.
3. The grass shoots forth.
4. The waters flow without interruption.
5. The sap flows with thrilling pulse through plants and trees.
6. Man's blood circulates more freely.
7. Men at work in the gardens and fields.
8. The transformation of nature by vegetation.
9. Amusements of the children in the gardens and fields.
10. Bright nights.
 1. No noise from living things.
 2. No wind.
 3. The blue sky dotted with stars.
11. Cloudy nights.
 1. No wild storm of wind and rain.
 2. Gentle showers.
 3. One lies awake listening to the dropping rain.

3. OUTCOME :
Nature changes
its appearance :
produces joy
and delight.

1. What a thrill of delight in Spring-time!
2. What joy in being and moving.
3. The genial sun changes the whole face of nature.

Questions and Suggestions.

1. Why does *Spring* commence with a capital whenever it occurs in the selection ?—*Because it is the subject of the selection. (513-9.)*
2. When does *Spring* begin ?—*In this country we may say it extends from the beginning of March to the end of May. In the early part of the season in this country it is not as charming as the author describes it.*
3. What is the meaning of intoxicating in the second sentence ?—*Over-excited with admiration and delight.*
4. Tell what is meant by "sets a poet beside himself."—*Sets a poet out of his wits or senses.*—"Enough to put him quite beside his patience."—*Shakespeare.*

Questions and Suggestions.

5. Give synonyms for *rapturous*.—*Ravishing, ecstatic, transporting.*
6. What is the "answer of the silent woods"?—*The echo.*
7. What is meant by *woods*?—*A large and thick collection of trees, a forest, a wood.*
8. Point out a figure in the 4th—5th lines.—"*Those green-coated musicians.*" (Metaphor.)
9. Paraphrase "make holiday in the neighboring marshes."—*Enjoy themselves croaking and gamboling at full liberty in the surrounding morasses.*
10. Point out figures in the 6th—7th lines.—"*Orchestra of Nature, whose vast theater is again open.*" (Metaphors.)
11. What is the "orchestra of Nature"?—*Birds, frogs, and all other beings that emit sound, or from which sound may be heard; as, the wind, trees with their leaves rustling, etc.*
12. What is the "vast theater" of "Nature's orchestra"?—*The portion of the globe over which Spring extends.*
13. What other figures are there in the same sentence?—"*The doors have been so long bolted with icicles* (metaphors), *and the scenery hung with snow and frost, like cobwebs.* (Simile.)
14. What is "the prelude which announces the opening of the scene"?—*The birds singing, the frogs making holiday, the doors opening.*
15. What is a *prelude*? . . . A *scene*? . . .
16. Give synonyms for *shoots* as used in 11th line.—*Germinates, buds, springs.*
17. Point out a figure in the 11th—12th lines.—"*The waters leap with thrilling pulse through the veins of the earth; the sap [leaps with thrilling pulse] through the veins of the plants and trees.*" (Continued metaphor.)—NOTE.—Veins in both these cases must be taken as figurative, though the earth, trees, and plants have veins. Note the fault against rhetoric in this sentence, the last member not being metaphorical, violating the canon of rhetoric: "The metaphorical and the literal should not be mixed in the same sentence."
18. The next two sentences are of what figure?—*Exclamation.*—Why not apostrophe? . . .
19. Why is there "in the air an odor of fresh earth"?—*Because the gardeners are digging the gardens.*
20. Point out the next figures.—*The leaf-buds begin to swell and blush.* (Metaphors.)
21. Of what words do *swell* and *blush* take the place?—*Grow, become red.*
22. Indicate a figure in the next sentence.—"*The white blossoms of the cherry hang upon the boughs like snow-flakes.* (Simile.)
23. What figure is there in the following sentence:—"The May flowers open their soft blue eyes."? (Metaphor.)
24. From what is the word *dandelion* derived?—*From dent de lion, French for lion's tooth, so called on account of the size and form of its leaves.*
25. What other names are given to the *butter-cup*?—*Golden-cup, king-cup, and Shakespeare called it the cuckoo-bud.*—It is a plant of the genus *Crowfoot*,
26. What do you remark of the first two sentences of the second paragraph?—*The predicates are not expressed.*

Questions and Suggestions.

27. What figure is contained in the sentence on the 31st--34th lines?
—*Sky . . . like the inverted bell of some blue flower, sprinkled with golden dust, and breathing fragrance.* (Simile.)—NOTE.—The comparison of the sky to a blue flower seems belittling—the sky so large and the flower so small.
28. By what is *himself* (2nd l.) governed?—*By the preposition beside.*
29. Parse *frogs* (5th l.)—*Frogs, c. n., 3rd p., p. n., m. g., in apposition to musicians, nom. to make.*
30. By what is *cobwebs* (9th l.) governed?—*By unto understood* (like [unto] cobwebs).
31. Parse *next-door* (8th l.)—*Next-door, c. a., cd., not admitting of comparison, and modifies neighbor.*
32. Analyze and parse: This is the prelude which announces the opening of the scene.—Cx. decl. sent.;—subj., *this* (pro. a., representing "singing of birds," "frogs making holiday," &c., and nom. to *is*);—pred., *is*;—att., *prelude*;—subj. of dep. cl., *which*;—pred., *announces*;—obj., *opening*;—of the scene, sp. a. ph. mod. *opening*.

Exercise.—Write a sketch of *Spring*.

Phraseology and Composition.

- I.—Make six applications of the proverb: *No herbs grow on a beaten road.*
1. There can be but little gain where a great many are in partnership.
 2. A servile imitator of the writings of others, acquires but little renown.
 3. The intelligence conceives great thoughts in silence and solitude only.
 4. A manufacturer makes a rapid fortune in a country where he has no rival manufacturers.
 5. He who wishes to gain a name in the field of literature, must occupy himself with a new subject.
 6. He who desires to render his name illustrious by some discovery, should take a branch of science but little studied.
-
- II.—Name some of the effects produced by the following: *Study, ignorance, rapid reading.*
1. *Study* enriches the memory, adorns the imagination, develops and strengthens the intelligence, makes us taste the pleasures that accompany the knowledge of truth, and fills us with a hope of future honor.

Phraseology and Composition.

2. *Ignorance* makes of our soul a barren field, deprives us of the pleasures of truth, prevents our acquiring legitimate honor, and prepares for us many bitter deceptions.
3. *Rapid reading* confuses our ideas, scatters the forces of our intelligence, prevents our seizing the plan of a book, the aim of the writer, the literary beauties in what we read, and by degrees takes from us all love for serious study.

III.—Express some ideas to be introduced into a composition entitled

A BATTLE.

The eve,—preparations, redoubts erected, cannon placed,—inspection of posts.—Night, sleep of some,—agitation of others.—Day-break: reconnoitering of enemy's position,—skirmishing of advanced guards,—line of battle formed,—ardor of the soldiers.—Command given to engage,—heavy firing of musketry,—thundering of cannon,—whole files swept away with grape.—Battalions advance from each side,—clouds of dust and smoke.—Cavalry charge,—frightful melee.—Rout of one army,—cries of victory of the other.—Field of battle after the fight: dead bodies,—groans of the wounded.—Mingled joy and sorrow of victors.

Exercise on Homophonous Words.

IV.—1. Wade.	2. Lo!	3. With.	4. Sutler.
Weighed.	Low.	Withe	Subtler.
Wretch.	Weald.	Venus.	Taut.
Retch.	Wield.	Venous,	Taught.

Construct sentences which shall each contain a pair of homonyms taken from the above list.

1. *Wade* across the stream and have the bale of hay *weighed*.
See that poor *wretch* how he strives to *retch*.
2. *Lo!* how *low* the unfortunate man has fallen.
He knows how to *wield* his cudgel should he be attacked in the *weald*.
3. Fasten the bundle of straw *with* a *withe*.
Venus is a planet; *venous* means relating to the veins.
4. The *sutler* showed himself far *subtler* than the majority of those who dealt with him.
The apprentice was quickly *taught* how to haul a rope *taut*.

V.—Write an essay on RURAL HAPPINESS.

SYNTAX OF THE ADVERB.

CHAPTER VII.—LESSON LVI.—Adverbs.—Relation.—Position.

152. Adverbs relate to verbs, participles, adjectives, or other adverbs; as, "*Any person that **habitually** discomposes our temper, or unfits us for properly discharging the duties of life, has **most certainly** gained a **very** dangerous ascendancy.*"

153. Adverbs must be placed in that position which will render the sentence correct, clear, and elegant. Thus, "*All that is favored by good use, is **not** proper to be retained,*" should be, "***Not** all that is favored by good use, is proper to be retained.*"

154. For the placing of adverbs no definite rule can be given. Those which relate to adjectives, or other adverbs, immediately precede them; and those which belong to the compound verbs are commonly placed after the first auxiliary.

155. The adverbs *yes* and *yea*, expressing a simple affirmation, and *no* and *nay*, expressing a simple negation, are always independent, and are equivalent to an entire proposition.

I. Derivation of Adverbs.—From the words given in this list, derive adverbs.

1. Confused,	<i>Confusedly.</i>	2. Complete,	<i>Completely.</i>
Blind,	<i>Blindly.</i>	Conform,	<i>Conformably.</i>
Convenient,	<i>Conveniently.</i>	Enormous,	<i>Enormously.</i>

II. Adverbs.—Supply suitable adverbs.—*Distinguish the class of each.*

It is wiser to prevent a quarrel *beforehand*, than to revenge it *afterwards*.—*When once* you profess yourself a friend, endeavor to be *always* such.—He can *never* have any true friends, that will be *often* changing them.—Ingratitude is a crime *so* shameful, that the man was *never* yet found who would acknowledge himself guilty of it.—None *more* impatiently suffer injuries than those that are *most* forward in doing them.—Some people will *never* learn anything, because they understand everything *too soon*.

III. Correct the syntactical errors.—The heavenly bodies are *perpetually* in motion.—The work will *never* be completed.—The words must *generally* be separated from the context.—The learned languages, with regard to voices, moods, and tenses, are, in general, constructed *differently* from the English tongue.—He found her *not only* busy, but *even* pleased and happy.—We *naturally* look with strong emotion to the spot where the ashes of those we have loved repose.—He determined to understand it *thoroughly*.

Greek Roots.—*Kosmos*, the world. Cosmogony, cosmopolite, microcosm, cosmetic.—*Krites*, a judge. Critic, criterion, hypercritical, crisis.—*Monos*, sole; *only*. Monad, monk, monahism, monastery, monastic, monarch, monogram, monopolize, monosyllable, monotony.

Analysis and Parsing.—He found her not only busy, but even pleased and happy.—A man used to vicissitudes is not easily dejected.—Sp. decl. sent.;—Subj., *he*;—Pred., *found*;—Obj., *her*;—Obj. mod. by *busy, pleased, and happy*;—*not*, adv., relates to *only*;—*only*, adv., relates to *busy*;—*even*, adv., relates to *pleased*.—Sp. decl. sent.;—Subj., *man*;—Pred., *is dejected*;—Subj. mod. by *cx. adv. ph., used to vicissitudes*, prin. part. of which is *used*, mod. by *adv. p., to vicissitudes*;—*used*, perf. part. relates to *man*;—*not*, mod. *easily*;—*easily*, mod. *is dejected*.

LESSON LVII.—Adverbs.—Use.

156. Adverbs should not be used as adjectives ; nor should they be employed when *quality* is to be expressed, and not *manner* ; as, "*It seems strangely.*"—"Thine often infirmities." *Strangely* should be *strange* ; *often*, *frequent*.

157. The adverb *how* should not be used before the conjunction *that*, nor instead of it ; as, "*He said how that he would come.*" Expunge *how*.

158. The preposition *from* should not be prefixed to the adverbs *hence*, *thence*, and *whence* ; as, "*From whence do you come ?*" Omit *from*.

159. The adverb *no* should not be used with reference to a verb or a participle ; as, "*Will you go, or no ?*" *No* should be *not*.

I. Derivation of Adverbs.—Derive adverbs from the words in this list.—Tell to what class each adverb belongs.

1. Raw,	Rawly.	2. Ardent,	Ardently.	3. Active,	Actively.
Gentle,	Gently.	Evident,	Evidently.	Formal,	Formally.
Due,	Duly.	Noisy,	Noisily.	Joyful,	Joyfully.

II. Adverbs.—Supply suitable adverbs.—Tell to what class each adverb belongs.

Goods acquired by industry prove *commonly* more lasting than lands by descent.—T. FULLER.—Disputing should be *always* so managed as to remember that the *only* true end of it is peace ; but *generally* true disputants are like true sportsmen, their whole delight is in the pursuit ; and a disputant *no* more cares for the truth than the sportsman for the hare.—POPE.—A man to be *greatly* good must imagine *intensely* and *comprehensively*.—SHELLEY.—Your shrewd, sly, evil-speaking fellow is *generally* a shallow personage, and *frequently* he is as venomous and false *when* he flatters *as when* he reviles ; he *seldom* praises John but to vex Thomas.—R. SHARP.

III. Correct the syntactical errors.—The rose smells *sweet*.—Soft blows the breeze.—His hammock swings *loose* at the sport of the wind.—He remarked *that* time was valuable.—He said *that* he had lost his leg during the last campaign.—How *pleasant* the breeze feels !—The *earliest* moment.—These opportunities are of *rare* occurrence.—*Thence* arose the misunderstanding.—Do you know *whence* they proceed ?—Whether he is in fault or *not*, I cannot tell.—I will ascertain whether it is so or *not*.—They return to the city *whence* they came.—The waves dashed *high*.—The clay burns *white*.—I feel cold, *i. e.*, I am cold. (State or quality.)—He feels *sad* (state), because he feels his loss keenly (manner).

Greek Roots.—*Kuklos*, a circle. Cycle, cycloid, cyclopedia or encyclopedia. (See Lesson 49.)—*Demos*, the people. Demagogue, democracy, democrat, epidemic.—*Metron*, a measure. Meter, metrical, diameter, symmetry, thermometer.

Analysis and Parsing.—Virtue is never bold, and goodness never fearful.—Once more I write to you, as I promised.—Cd. decl. sent.;—Subj. 1st cl., *virtue*;—Pred., *is*;—Att., *bold*;—Pred. mod. by adv. att., *never* (adv. of time).—Subj. 2nd cl., *goodness*;—Pred., *is* understood;—Att., *fearful*;—Pred. mod. by adv. att., *never*.—Cx. decl. sent.;—Subj. prin. cl., *I*;—Pred., *writes*;—Pred. mod. by adv. att., *once*, and by adv. ph., *to you*;—*once*, mod. by adv. att., *more*;—Subj. dep. cl., *I*;—Pred., *promised*, mod. by conj. adv., *as*.

LESSON LVIII.—Negative Adverbs.

160. When two negatives contradict each other, they cannot express a negation. Thus, "*I could not wait no longer,*" should be, "*I could not wait any longer.*"

161. The adverbs *ever* and *never* are directly opposite in sense, and should not be confounded with each other. Thus, "*Seldom or ever,*" should be, "*Seldom or never,*" or "*Seldom if ever.*"

162. *No* is sometimes an adverb of degree, and as such it can relate only to comparatives; as, "*No more.*"—"No sooner."—"No higher." When *no* relates to a noun, it is an adjective; as, "*No clouds.*"—"No moon."

I. Adverbial Phrases.—Extend the adverbs in this list to adverbial phrases.

1. Dryly,	<i>In a dry manner.</i>	2. Fervently,	<i>With fervor.</i>
Falsely,	<i>In a false manner.</i>	Candidly,	<i>With candor.</i>
Briefly,	<i>In a brief manner.</i>	Heroically,	<i>With heroism.</i>
Truly,	<i>In a truthful manner.</i>	Carefully,	<i>With care.</i>
Discreetly,	<i>In a discreet manner.</i>	Justly,	<i>With justice.</i>
Ironically,	<i>In an ironical manner.</i>	Effectively,	<i>With effect.</i>
Bravely,	<i>In a brave manner.</i>	Loyally,	<i>With loyalty.</i>

II. Adverbs.—Supply suitable adverbs.—*Extend the adverbs to adverbial phrases.*

When a great man who has engrossed our thoughts, our conjectures, our homage, dies, a gap seems suddenly left in the world; a wheel in the mechanism of our own being appears abruptly stilled; a portion of ourselves, and *not* our worst portion...dies with him.—LORD LYTTON.—Some *very* wise and *apparently* unreasonable opinions are *but* the shadows of unrecognized truths.

And what is *so* rare as a day in June?

Then, *if ever*, come perfect days,

Then Heaven tries the earth if it be in tune,

And over it *softly* her warm ear lays.—J. I. LOWELL.

The house was empty, forlorn, and *apparently* abandoned.—IRVING.

III. Correct the syntactical errors.—There cannot be *anything* more contemptible than hypocrisy.—The scene was truly terrific; nothing *ever* affected me so much.—We did not find *anybody* at home.—He wondered that none of the members had *ever* thought of it.—Neither he nor *anybody* else said so.—*Not every* man can afford to keep a coach.—*Not all* their neighbors were invited.—He is *generally* thought to be honest.—I recited *only one* lesson during the whole day.—I washed my hands *ever* so clean.

Greek Roots.—*Despotes*, a master or lord. Despot, despotism.—*Didasko*, to teach. Didactic, didactics, didactical, didactically.—*Logos*, a speech, account, or description. Analogy, apology, catalogue, dialogue, logic, logomachy, philology.

Analysis and Parsing.—The scene was truly terrific; nothing before ever affected me so much.—I do not know anything about their affairs.—Cd. decl. sent.;—Subj. 1st cl., *scene*;—Pred., *was*;—Att., *terrific*;—Att. mod. by adv. *ad.*, *truly*;—Subj. 2nd cl., *nothing*;—Pred., *affected*;—Obj., *me*;—Pred. mod. by adv. *ad.*s., *ever* and *much*;—*so*, adv.....mod. *much*;—*before*, connective.

SYNTAX OF THE PREPOSITION.

CHAPTER VIII.—LESSON I.IX.—Prepositions.

168. Prepositions show the relation of things ; as, "**Pursue your way with a bold heart, trusting to Him who is ever a sure help in time of need.**"

164. The preposition *to* before an abstract infinitive, and at the head of a phrase which is made the subject of a verb, has no proper antecedent term of relation ; as, "**To be contents his natural desire.**"

165. The preposition *for*, when it introduces its object before an infinitive, and the whole phrase is made the subject of a verb, has properly no antecedent term of relation ; as, "**For us to learn to die, is the great business of life.**"

166. The preposition and its object should have that position in respect to other words, which will render the sentence the most perspicuous and agreeable. Thus, instead of saying, "**Habits must be acquired of temperance and self-denial,**" say, "**Habits of temperance and self-denial must be acquired.**"

167. Prepositions should not be omitted when required by the sense.

I. Prepositions.—Find a suitable preposition to follow each word of this list.—When more than one can be used, explain the use of each.

1. Abandoned to.	2. Deal in.	3. Initiate into.	Yearn for.
Abhorrence of.	Decide on.	Preside over.	Yield to.
Accuse of.	Founded upon.	Profit by.	Saturate with.
Affection for.	Frightened at.	Rise above.	Restrain from.
Contrast with.	Guard against.	Sink beneath.	Obedient to.

II. Prepositions.—Supply suitable prepositions.

AUTUMN.

In that season of the year when the serenity of the sky, the various fruits which cover the ground, the discolored foliage of the trees, and all the sweet but fading graces of autumn, open the mind to benevolence and dispose it for contemplation, I was wandering in a beautiful and romantic country, till curiosity gave way to weariness ; and I sat down on the fragment of a rock overgrown with moss, where the rustling of the leaves, the dashing of waters, and the hum of the distant city, soothed my mind to the most perfect tranquillity, and sleep instantly stole upon me, as I was indulging the agreeable reveries which the objects around me naturally inspired.—AIKIN.

III. Correct the false syntax.—A lecture at three o'clock on the best method of teaching drawing.—He went on horseback to see his friends.—In some countries the customs and laws are very different from ours.—A dinner of roast beef and plum pudding was given to the soldiers.—The man with a Roman nose was digging a well.

Greek Roots.—*Doxo*, an opinion. Heterodox, orthodox, paradox, dogmology.—*Drama*, an action ; drama. Dramatic, dramatically, dramatist.—*Hudor*, water. Hydra, hydrant, hydraulic, hydrogen, hydrophobia, hydrostatic, dropsy.

Analysis and Parsing.—To be contents his natural desire.—For us to learn to die is the great business of life.—Sp. decl. sent. ;—Subj., *to be* ;—Pred., *contents* ;—Obj., *desire* ;—Att. mod. by a. adts., *his* and *natural* ;—*to*, prep., having no ante. term of relation ;—*be*, irreg. int. v., pres. t., gov. by prep. *to*.—Sp. decl. sent. ;—Subj., *for us to learn to die* ;—Pred., *is* ;—Att., *business* ;—Att. mod. by sp. a. ph., *of life* ;—*for*, prep., having no ante. term of relation ;—*us*, pers. pron. gov. by prep. *for* ;—*us*, mod. by ex. a. ph., *to learn to die* ;—*to*, prep., showing rel. between *die* and *us* ;—*learn*, reg. tr. v. gov. by *to* ;—*to*, prep. gov. by *to*.—*die*, irreg. int. v. gov. by *to*.

LESSON LX.

Literary Selection for Explanation and Study.

THE BELLS OF SHANDON.

With deep affection and recollection,
I often think of those Shandon bells,
Whose sounds so wild would, in days of childhood,
Fling round my cradle their magic spells.

5 On this I ponder where'er I wander,
And thus grow fonder, sweet Cork, of thee—
With thy bells of Shandon, that sound so grand on
The pleasant waters of the River Lee.

10 I've heard bells chiming full many a clime in,
Tolling sublime in cathedral shrine,
While at glib rate brass tongues would vibrate :
But all their music spoke naught like thine ;

For memory, dwelling on each proud swelling
Of thy belfry, knelling its bold notes free,
15 Makes the bells of Shandon sound far more grand on
The pleasant waters of the River Lee.

I've heard bells tolling old Adrian's Mole in,
Their thunder rolling from the Vatican ;
And cymbals glorious swinging uproarious
20 In the gorgeous turrets of Notre Dame.

But thy sounds were sweeter than the dome of Peter
Flings o'er the Tiber, pealing solemnly.
O, the bells of Shandon sound far more grand on
The pleasant waters of the River Lee.

25 There's a bell in Moscow, while on tower and kiosk, O !
In St. Sophia the Turkman gets,
And loud in air calls me to prayer,
From the tapering summits of tall minarets.

Such empty phantom I freely grant them,
30 But there's an anthem more dear to me :
'Tis the bells of Shandon, that sound so grand on
The pleasant waters of the River Lee.

—Francis Mahony (1804—1866).

Literary Analysis.

Principal Ideas.

Accessory Ideas.

1. STATEMENT OF
SUBJECT:
Praise to the
Shandon bells.

1. Often thinks of Shandon's bells.
2. Heard them in his cradle.

2. PLAN:
Other bells
have no music
compared to
that of the
Shandon bells.

1. The more he thinks of them the fonder he grows of Cork.
2. No other bells sound so sweetly.
3. The memories of the place make him think more of their music.
4. Their sounds are sweeter than those of the Vatican, Notre Dame....
5. The bell in Moscow, St. Sophia,.... are empty phantoms compared to those of Shandon.

3. OUTCOME:
No other bells
so sweet as the
Shandon bells.

- The bells of Shandon have more charms for him than any others—even the most noted.

Questions and Suggestions.

1. What is "deep affection" (1st l.)?—*Affection that is deeply felt.*
2. Give synonyms of "recollection" (1st l.)—*Reminiscence, remembrance.*
3. What is meant by "Shandon bells" (2nd l.)?—*The bells of St. Ann, Shandon's church. One side of the belfry is of grey stone, and the other of red.*
4. Express "Shandon bells" differently.—*Bells of Shandon.*
5. Name the figure of syntax in the 4th line.—*Hyperbaton.* (Explain. Alter the inversion.)
6. Point out the alliteration in the stanza.... What is a stanza?
7. Give synonyms of "spells."—*Charms, enchantments.*
8. Explain "magic spell."—*Spell brought on by superhuman agency.*
9. Give synonyms of "ponder."—*Consider, think.*
10. What figures of etymology in "where'er" (5th l.)?—*Syncope and syncresis.* (Explain. Point out other etymological figures in the selection.)
11. Give synonyms of "wander" (5th l.)—*Roam, rove, range, stroll, stray.*
12. What figures in "grow fonder," "sweet Cork"?—*Metaphors.* (Explain.)
13. Where is Cork?—*A city in S. of Ireland, situated on the River Lee.*
14. What is meant by "pleasant waters" (8th l.)—*Pleasing by their clearness, placidity, and the manner in which they give back the sound of the Shandon bells.*
15. Describe the River Lee.... Point it out on the map....
16. Point out the alliterations in the 2nd stanza....
17. Explain "chiming" (9th l.)—*Sounding in harmonious accord.*

Questions and Suggestions.

18. What is meant by "clime" (9th l.)?—*Country*.
19. What figure in "clime"?—*Metonymy*. (Explain.)
20. Explain "tolling" (10th l.).—*Repeating with uniform strokes, at intervals*.
21. Give synonyms if "sublime" (10th l.).—*Grand, dignified, solemn, stately*.
22. What figure of syntax in "sublime" (10th l.)?—*Enallage*. (Explain. Why not use *sublimely*?)
23. Explain "cathedral shrine" (10th l.).—*The principal church of a diocese*. (Give other meanings for *shrine*.)
24. Give synonyms of "glib" (11th l.).—*Rapid, quick, voluble*.
25. What is meant by "brass tongues" (11th l.)?—*Tongues of church bells*.
26. Explain "vibrate" (11th l.).—*Move to and fro*.
27. What is meant by "naught" (12th l.).—*Nothing; not any thing*.
28. Explain 12th line.—*The music of the Shandon bells excelled that of all the other bells the poet had heard*.
29. Give synonyms of "memory" (13th l.).—*Recollection, remembrance*.
30. Explain "memory dwelling."—*Memory occupies itself for a long time with*.
31. What figures in "memory dwelling;" "proud swelling of thy belfry" (13th and 14th ll.)?—*Metaphor and Metonymy*. (Explain.)
32. Explain (1) "belfry;" (2) "knelling" (14th l.).—(1) *A bell-tower*; (2) *Sounding a bell as at a funeral*. (Is "knelling" the best word that could be used in conjunction with "bold notes free"? Give reasons for your answer.)
33. What figure in "bold notes free"?—*Metaphor*; also *Hyperbaton*. (Explain.)
34. Explain "Adrian's Mole" (17th l.).—*The castle of St. Angelo, called here after its founder, the emperor Adrian*.
35. What figure in "their thunder rolling"?—*Metaphor and Hyperbaton*. (Explain.)
36. Explain "Vatican."—*The papal palace*.
37. What are (1) "cymbals"? Explain (2) "swinging uproarious" (20th l.).—(1) *Musical instruments*; (2) *Making a loud noise*.
38. What figure of syntax in 19th l.?—*Hyperbaton*. (Explain.)
39. Explain "turrets" (20th l.).—*Little towers; spires*.
40. " " "gorgeous" (20th l.).—*Grand, showy, magnificent*.
41. " " "Notre Dame" (20th l.).—*Name of a magnificent cathedral in Paris*.
42. Explain (1) "dome;" (2) "Peter" (21st l.).—(1) *A structure raised above the roof, usually hemispherical in form; a cupola*; (2) *St. Peter's church in Rome*.
43. What figure in "the dome of Peter flings" (21st and 22nd ll.)?—*Metonymy*. (Explain.)
44. Point out the Hyperbaton in 22nd line.... Alter the inversion.
45. What is the *Tiber* (22nd l.)?—*A river in Italy, rises in the Tuscan Apennines, and after a course of 185 miles, enters the Mediterranean Sea, 17 miles below Rome. Rome is built on the Tiber*.
46. Point out the alliterations in the 6th stanza.
47. What is *Moscow*?—*The ancient capital of Russia; at present capital of Moscow, a government in Russia*.
48. What is meant by "Kiosk" (25th l.)?—*Turkish summer-house*.

Questions and Suggestions.

49. Explain "St. Sophia" (26th l.).—*A grand mosque at Constantinople.*
 50. What is meant by "Turkman" (26th l.)?—*A Turk.* (Why use "Turkman"?)
 51. Explain (1) "tapering summits;" (2) "tall minarets" (28th l.).—
 (1) *Having taper-like tops*; (2) *Lofty turrets.* (Is the word *tall* necessary?)
 52. Explain "empty phantom."—*Vain, foolish vision.* (Is there an alliteration in "empty phantom"?)
 53. Explain "anthem."—*A hymn.*
 54. What is it that renders this poem so musical?—*The peculiarities in its meter and rhythm.* (Point out these peculiarities.)
 55. Give a short biographical notice of *Francis Mahony.*

56. Parse *sounds* (3rd l.).—*Sounds, c. n., 3rd p., pl. n., n. g., nom. c. to would* (3rd l.), *fling* (4th l.).
 57. By what is *spells* (4th l.) governed?—*Obj. after would fling* (Would fling their magic spells round my cradle).
 58. Parse *Cork* (6th l.).—*Cork, p. n., 3rd p., s. n., n. g., nom. c. absolute.*
 59. Parse *River Lee* (8th l.).—*River Lee, p. n., 3rd p., s. n., n. g., obj. c., gov. by prep. of.*
 60. Parse (1) *chiming*, (2) *chime* (9th l.).—(1) *Chinning, imp. part., from the reg. int. v., chime, chimed, chiming, chimed, and relates to bells*;—(2) *Chime, c. n., 3rd p., s. n., n. g., obj. c., gov. by prep. in ([in] full many a chime).*
 61. Parse *sublime* (10th l.).—*Sublime, adv. of manner (the adj. form being used for sublimely by poetic licence), and mod. tolling.*
 62. Analyze and parse:—

"... Thy sounds were sweeter than the dome of Peter
 Flings o'er the Tiber, pealing solemnly."

Cx. decl. sent.;—subj. prin. cl., *sounds*;—pred., *were*;—att., *sweeter*;—subj. lim. by a. adt., *thy*;—att. mod. by sp. adv. cl., *than the dome... solemnly.*—Subj. dep. cl., *dome*;—pred., *flings*;—subj. mod. by sp. a. ph., *of Peter*;—pred. mod. by sp. adv. ph., *o'er the Tiber pealing solemnly*, cx. adt. of *flings*;—pealing, imp. part., from reg. int. v., *peal, pealed, pealing, pealed*, and depends upon *sounds*.

Exercise.—Paraphrase *The Bells of Shandon.*

Phraseology and Composition.

I.—Name some of the effects of the following:—*Good education, literary exercise, traveling.*

1. *Good education* polishes the character, develops the mind, strengthens the will, forms the heart, in a word, prepares the child to become both a man and a Christian.
 2. *Literary exercise* gives suppleness to the mind, develops the imagination, enriches the memory, ripens the judgment, renders man master of his thoughts, assures him a lawful influence over his fellows, and guarantees him precious advantages in the career he wishes to embrace.
 3. *Traveling* increases our knowledge, ornaments our imagination, enlarges our ideas, gives an insight into the manners of different peoples, teaches us practical lessons in geography and history, and is an agreeable addition to the intellectual and moral education of a young man.
-

II.—Make five statements about a *sapling* and five about a *child*, showing points of resemblance between the two.

1. A sapling is carefully tended in the nursery before being transplanted.
A child receives the care of his parents before being confided to strangers.
 2. A sapling requires good soil and great care.
The education of a child demands sound principles and constant vigilance.
 3. The sapling requires the care of a trainer.
The child requires the care of a teacher.
 4. The sapling should be watered lightly, but frequently.
The child should be instructed progressively.
 5. The sapling should be pruned to give it strength.
The child be corrected to reform and strengthen his character.
-

III.—Give some ideas to be introduced into a short composition on
WINTER.

Departure of autumn,—great obliqueness of sun's rays,—cause.—
Effect of great obliqueness of sun's rays: on mountain,—on plain, on lake,—on river,—on birds.—Occupation of man: something useful,—assist the poor.—Usefulness of winter: banishes contagious disease,—opens new highways,—rest to nature.

Exercise on Homophonous Words.

IV.—1. Eyry.	2. Beat.	3. Culler.	4. Fellow.
Airy.	Beet.	Color.	Felloe.
Bark.	Seal.	Fane.	Grocer.
Barque.	Ceil.	Feign.	Grosser.

Construct sentences which shall each contain a pair of homonyms taken from the above list.

1. The eagle builds his *eyry* in an *airy* place.
The *barque* that has entered the harbor is loaded with Peruvian *bark*.
2. Do not *beat* the child with that *beet* root.
When you *seal* the letter, assist your friend to *ceil* the room.
3. Is not the *culler* of the staves a man of very dark *color*?
He did not *feign* to be pleased with the new *fane*.
4. Was he not a mean *fellow* to smash maliciously a *felloe* of the gentleman's carriage?
How much *grosser* than the baker is the *grocer* in his manners!

V.—Write a description of A SAIL DOWN THE ST. LAWRENCE.



LESSON LXI.—Prepositions.—Use.

168. Prepositions must be employed agreeably to the usage and idiom of the language, so as rightly to express the relations intended.

169. *Into* expresses a relation produced by motion or change; and *in*, the same relation, without reference to motion; hence, "*To walk into the garden*," and "*To walk in the garden*," are very different in meaning.

170. *Between* is used in reference to two things or parties; *among*, or *amidst*, in reference to a greater number; as, "*Between dawn and sunrise*,"—"Flowers *among* weeds."

I. Prepositions.—Find a suitable second adjective that may be correctly used with the preposition contained in each phrase.

Pious and *recollected* before the altar.

Prudent and *cautious* before acting.

Steadfast and *courageous* in trials.

Studious and *attentive* during a lesson.

Economical and *sparing* of time.

Instructed and *formed* by experience.

II. Prepositions.—Supply suitable prepositions.

1. The failings of good men are commonly more published *in* the world than their good deeds; and one fault of a deserving man shall meet *with* more reproaches than all his virtues praise: such is the force of ill-will and ill nature.

2. Titles of honor set *upon* such as have no personal merit, are at best the royal stamp set *upon* base metal.—Truth is always consistent *with* itself, and needs nothing to help it out. It is always near *at* hand, and sits *upon* our lips, and is ready to drop out *before* we are aware: whereas a lie is troublesome, and sets a man's invention *upon* the rack; and one trick needs a great many more to make it good.

3. The honest man does that *from* duty, which a man of honor does *for* the sake of character.—He who brings ridicule to bear *against* truth finds *in* his hand a blade *without* a hilt, more likely to cut himself than anybody else.

III. Correct the false syntax.—He was accused of betraying his trust.—I have no occasion *for* his services.—Virtue and vice differ widely *from* each other.—Step *into* the carriage and ride *in* it.—The wool is made *into* cloth.—Go *in* haste.—I will divide my property *among* my five sons.—The gentleman is accompanied *by* his friends.—He killed his enemy *with* a sword, but he died *by* an arrow.—Meddle not *with* what does not concern you.—*With* the unfortunate the good man always sympathizes, but not *with* the wicked.—This originated *in* mistake.—He has a store *on* Broadway, at No. 60.

Greek Roots.—*Dus*, an inseparable particle, denoting difficulty, pain, etc. Dysentery, dysphony, dyspepsy, dyspnea.—*Oikos*, a house. Diocese, economy, parish, parochial.—*Hora*, an hour. Horal, horology.

Analysis and Parsing.—Do not talk of the decay of the year; the season is good when the people are so.—Be assured this man has an ax to grind.—Cd. sent.;—1st cl., ex. imp.;—2nd cl., decl.;—Subj. 1st cl., *you* understood;—Pred., *do talk*;—Pred. mod. by adv. att., *not*, and by ex. adv. ph., *of the decay of the year*;—Subj. prin. part of 2nd cl., *season*;—Pred., *is*;—Att., *good*;—Subj. dep. cl., *people*;—Pred., *are*, mod. by *so* and conj. adv. *when*, which is the connective.—Cx. imp. sent.;—Subj. prin. cl., *you* understood;—Pred., *be assured*, mod. by adv. cl., *this man*.....*grind*;—Subj. dep. cl., *man*;—Pred., *has*;—Obj., *ax*;—*to grind*, a. ph. mod. ax.

SYNTAX OF THE CONJUNCTION.

CHAPTER VII.—LESSON LXII.—Conjunctions.

171. Conjunctions connect words, phrases, or sentences ; as, "*Let there be no strife, I pray thee, between me and thee, and between my herdmen and thy herdmen ; for we are brethren.*"

172. The conjunction *that* sometimes serves merely to introduce a sentence which is made the subject of a verb ; as, "*That mind is not matter, is certain.*"

173. After *than* or *as*, expressing a comparison, there is usually an ellipsis of some word or words ; as, "*He is younger than I* [am young]."

174. When two terms connected refer jointly to a third, they must be adapted to it and to each other, both in sense and in form. Thus, instead of "*Henry is older, but not so tall than James,*" say, "*Henry is older than James, but not so tall.*"

I. Derivatives.—Derive words from the list given.—*Tell to what part of speech each belongs.*

Antiquary, antiquarian, antiquated, antiquity, ancient.

Animate, animated, animation, inanimate, re-animation.

Angle, angular, angularity, equiangular, multangular.

Alter, alternate, unalternate, alternative, subaltern.

Aliment, alimantal, alimentary, alimony, almoner, alms.

Agrarian, agrarianism, agriculture, agricultural, agriculturist.

II. Conjunctions.—Supply suitable conjunctions.

1. A man may have a thousand intimate acquaintances, *and* not a friend among them all. *If* you have one friend, think yourself happy. —No revenge is more heroic *than* that which torments envy by doing good. —It is *as* great a point of wisdom to hide ignorance *as* to discover knowledge.

2. The temperate man's pleasures are durable, *because* they are regular ; *and* all his life is calm and serene, *because* it is innocent. —It is harder to avoid censure *than* to gain applause ; *for* this may be done by one great or wise action in an age ; *but* to escape censure, a man must pass his whole life without saying or doing one ill or foolish thing.

III. Correct the syntactical errors.—He has made alterations in the work, and additions to it. —He is bolder *than* his companions, but not so wise. —I always have been, and I always shall be, of this opinion. —The first proposal was essentially *different from* the second, and inferior to it. —Forms of government may, and occasionally must, be changed. —Compare their poverty with what they might possess, and ought to possess.

Greek Roots.—*Hedra*, a seat. Cathedral, sanhedrim, tetrahedron. —*Ergon*, a work. Energy, liturgy, metallurgy. —*En*, well ; rightly. Eulogy, euphony, evangelist, evangelize.

Analysis and Parsing.—Large, glossy, and black, hung the beautiful fruit. —He is in every respect a statesman and soldier. —Sp. decl. sent. ; —Subj., *fruit* ; —Pred., *hung* ; —Subj. mod. by *beautiful, large, glossy, black*. —Subj., *he* ; —Pred., *is* ; —Att., *statesman and soldier* ; —Pred. mod. by adv. ph., *in every respect*.

LESSON LXIII.—Conjunctions.—Use.

175. The disjunctive conjunctions *lest* or *but*, should not be used where the copulative *that* would be more proper ; as, “*I feared that I should be deserted*,” not “*Lest I should be deserted*.”

176. After *else*, *other*, *otherwise*, *rather*, and all comparatives, the latter term of comparison should be introduced by *than* ; as, “*Prevarication is nothing else than falsehood*.”

I. Derivatives.—Derive several words from each word in the list given.—*Distinguish what part of speech.*

Equal, equality, equation, equable, equanimity, equator.

Capable, capability, incapable, capacious, capacity, incapacitable.

Cant, canticle, canto, cantata, chant, chanticleer, enchant.

Caution, cautionary, cautious, precaution, incautious....

Census, censor, censorship, censorious, censure, censurable.

Center, centrifugal, centripetal, concentrate, concentric....

II. Conjunctions.—Supply suitable conjunctions.

1. How is it possible to expect *that* mankind will take advice, *when* they will not so much *as* take warning.

Although men are accused for not knowing their own weakness, *yet* perhaps as few know their own strength.

Temper is so good a thing *that* we should never lose it.

Whereas seeing requires light, a free medium, and a right line to the objects, we can hear in the dark, immured, and by curve lines.—HOLDER.

2. *Since* truth and constancy are vain.—GRANVILLE.

This assistance is only offered to men, and not forced upon them *whether* they will or no.—TILLOTSON.

Let those who stand take heed *lest* they fall.

We cannot thrive *unless* we are industrious and frugal.

The knowledge is small which we have on earth concerning the things of Heaven: *notwithstanding* this much we know even of saints in Heaven, *that* they pray.—HOOKER.

There is no difference *except* that some are heavier than others.

A proverb is the wit of one *and* the wisdom of many.—LORD JOHN RUSSELL.

III. Correct the syntactical errors.—A metaphor is nothing *else* than a short comparison.—O forest flower, no sooner blown *than* blasted!—Architecture and gardening cannot otherwise entertain the mind, *than* by raising certain agreeable emotions or feelings.—I deny *that* he was present.—Are you apprehensive *that* some accident has happened?—Washington had nothing else at heart *than* the good of his country.—I am fearful *that* the storm may overtake them.—There is no doubt *that* France has produced many great men.

Greek Roots.—*Thesis*, a putting or placing; *Thema*, something placed.—Anathema, epithet, antithesis, hypothesis.—*Theos*, God. Atheism, theism, montheism, theocracy, theology, theological.—*Sophia*, wisdom. Philosophy, sophism, sophistry, unsophisticated.

Analysis and Parsing.—Cats and dogs catch and eat rats and mice.—Since I had nothing else to do, I went.—Sp. decl. sent.;—Subj. *cats* and *dogs*;—Pred., *catch* and *eat*;—Obj., *rats* and *mice* (subj., pred., and obj. are compound, see No. 577);—*and*, cop. conj., and connects the two words in each case.—Cx. decl. sent.;—Subj. prin. cl., *I*;—Pred., *went*;—Pred. mod. by dep. cl.;—Subj. dep. cl., *I*;—Pred., *had*;—Obj., *nothing*, mod. by a. adt., *else*;—*to*, prep., gov. *do*, and connects it with *had*.

LESSON LXIV.—Conjunctions.

177. Certain words are used in contiguous clauses as correspondents, and care should be taken to give them their proper place in the sentence ; as, (463).

178. Do not use *if* for *whether*; as, "*Do you know if [whether] the train will start this morning.*"

179. Be careful to use *so, as*—not *as, as*—after a negative denying equality of degree ; as, "*Few ancient cities were so [not as] magnificent as Babylon.*"

I. Derivatives.—Derive several words from each given in the list—Give the meaning of each word.

Cent, century, centennial, centipede; centurian.

Certain, certainty, certify, certificate, certitude, ascertain.

Chart, charter, cartel, cartoon, cartridge, card, discard.

Legal, legality, legislate, legislature, legitimate, privilege.

Miracle, miraculous, mirage, mirror, marvel, admiration.

Sate, satiate, satiety, insatiate, satisfy, satisfaction.

II. Conjunctions.—Supply suitable conjunctions.

1. *Though* he were dead, *yet* shall he live.

When opportunities are neglected, there is often discontent.

Whether we go or stay.

Although he is young *yet* he is very diligent.

He is *both* good *and* industrious.

If you wish it, *then* we shall go.

No man was so poor *that* he could not make restitution.

As he thinketh is his heart, *so* is he.

He is not *so* smart *as* his brother.

2. *When* you have opportunities, *then* make good use of them.

Whither I go, *thither* ye cannot come.

His liabilities are *such, that* he must fail.

Your house is of the *same* size *as* mine.

We may be playful, *and* yet innocent.—MURRAY.

Power to judge *both* quick *and* dead.—MILTON.

Fearless *and* firm, he never quailed,

Nor turned aside for threats, *nor* failed

To do the thing he undertook.—WILSON.

What is native still is best,

And little care I for the rest.—LONGFELLOW.

III. Correct the syntactical errors.—Neither despise *nor* oppose what you do not understand.—The majesty of good things is such, *that* the confines of them are revered.—Whether he intends to do so or *not*, I cannot tell.—There is no condition so secure *that* it cannot admit of change.—None is so fierce *as* to dare stir him up.—The relations are so obscure *that* they require much thought.

Greek Roots.—*Ge*, the earth. Geography, geology, geometry, geophysics, agopee, periger.—*Tropos*, a turning. Treppe, tropic.—*Tupos*, a shape, figure, or model. Type, typical, typify, typography.—*Zoon*, an animal. Zoology, zoonomy, zoophyte.

Analysis and Parsing.—Either Thomas or Henry is here.—He pulled so hard *that* the rope broke.—Sp. decl. sent.;—Subj., *Thomas or Henry*;—Pred., *is*;—Pred. mod. by adv. *ad.*, *here*;—*either*, cov. conj., *eor. to or*;—*or*, *disj. conj.*, connects *Henry and Thomas*.—Cx. decl. sent.;—Subj. *prim. cl.*, *he*;—Pred., *pulled*;—Pred. mod. by adv. *ad.*, *hard*;—*hard*, mod. by *so*;—Subj. *dep. cl.*, *rope*;—Pred., *broke*;—con., *that*.

LESSON LXV.

Literary Selection for Explanation and Study.*VENERABLE MARGUERITE BOURGEOYS.*

She was the daughter of a respectable tradesman, and was now twenty-two years of age. Her portrait¹ has come down to us ; and her face is a mirror of frankness, loyalty, and womanly tenderness. Her qualities were those of good sense, conscientiousness, and a warm heart. She had known no miracles,² ecstasies, or trances : and though afterwards, when her religious susceptibilities had reached a fuller developement, a few such are recorded of her, yet even the Abbé Faillon, with the best intentions, can credit her with but a meager allowance of these celestial favors. Though in the midst of visionaries, she distrusted the supernatural, and avowed her belief, that, in His government of the world, God does not often set aside its ordinary laws. Her religion was of the affections, and was manifested in an absorbing devotion to duty. She had felt no vocation to the cloister, but had taken the vow of chastity, and was attached, as an extern, to the Sisters of the Congregation of Troyes, who were fevered with eagerness to go to Canada. Marguerite, however, was content to wait until there was a prospect that she could do good by going ; and it was not till the year 1653, that, renouncing an inheritance, and giving all she had to the poor, she embarked for the savage scene of her labors. To this day, in crowded school-rooms of Montreal and Quebec, fit monuments of her unobtrusive virtue, her successors instruct the children of the poor,³ and embalm the pleasant memory of Marguerite Bourgeoys. In this gentle nun was realized that fair ideal of Christian womanhood, a flower of earth expanding in the rays of Heaven, which soothed with gentle influence the wildness of a barbarous age.

—Parkman (1823—).

Oral Statement—Sketch.....

1. The author is not correct. The *true* portrait of the Venerable Mother Bourgeoys has not come down us.

2. Notwithstanding the tone of this sentence and the succeeding, we give the selection, it contains such an excellent tribute to the Venerable Foundress of the Sisters of the Congregation de Notre Dame. Let it be remembered that Parkman is a Protestant who sneers at the supernatural. This gives more value to his appreciation of the humble nun.

3. The Sisters do not confine the exercise of their zeal to instructing the poor only. They have large academies and boarding schools in Canada and the United States to which many of the most wealthy people of the continent send their daughters.

Literary Analysis.

Principal Ideas.

Accessory Ideas.

1. EXPOSITION
OF SUBJECT :
Venerable Mar-
garet Bour-
geys, a Chris-
tian heroine.

Venerable Margaret Bourgeys, foundress of the
Congregation de Notre Dame, and one of the
inhabitants and most zealous colonizers of
Ville Marie.

2. PLAN :

Origin; prepar-
ation; mission.

1. Daughter of a respectable tradesman.
2. Full of frankness, loyalty, and womanly tender-
ness.
3. Sensible, conscientious, warm-hearted.
4. Not many ecstasies. . . .
5. Absorbing devotion to duty.
6. Attached, as an extern, to the Sisters of the
Congregation of Troyes.
7. Embarks for the scene of her labors.
8. Her Sisters and Schools, fit monuments of her
unobtrusive virtue.

3. OUTCOME :

The ideal of
Christian
womanhood.

In Margaret Bourgeys is realized that ideal of
Christian womanhood, a flower of earth ex-
panding in the rays of Heaven, soothing with
gentle influence the wildness of a barbarous
age.

Questions and Suggestions.

1. What is meant by "respectable tradesmen" (1st l.)?—*Merchants or mechanics worthy of esteem.*
2. Explain "portrait" (2nd l.).—*A painted likeness.*
3. What figure in "her face is a mirror" (2nd l.)?—*Metaphor.* (Explain.)
4. Explain (1) "frankness"; (2) "loyalty"; (3) "womanly tender-
ness" (3rd and 4th ll.).—(1) *Openness*; (2) *Faithfulness to duty*;
(3) *The kind-heartedness common to women.*
5. Explain "qualities" (4th l.).—*Distinguishing characteristics.*
6. What is meant by (1) "good sense"; (2) "conscientiousness";
(3) "warm heart" (4th and 5th ll.).—(1) *Right perception of
things*; (2) *Strict conformity to the dictates of conscience*; (3) *Af-
fectionate.*
7. What figure in "warm heart" (5th l.)?—*Metaphor.* (Explain.)
8. Explain (1) "miracles"; (2) "ecstasies"; (3) "trances."—(1) *Events
or effects above the known laws of nature, supernatural events*; (2)
Excessive, overmastering joys; (3) *A trance is a state in which the
soul seems to have left the body, or to be rapt into visions; ecstasies.*
9. Explain "religious susceptibilities" (7th l.).—*Capacity for re-
ceiving religious emotional excitement.*

Questions and Suggestions.

10. What is meant by "fuller development" (8th l.)?—*Greater growth.*
11. Explain "recorded" (8th l.).—*Registered.*
12. Who was "Abbé Faillon" (6th l.)?—*A French biographical writer and historian and a member of the society of St. Sulpice.*
13. Of what are the words "yet even the Abbé Faillon—celestial favors" (9th and 10th ll.) an instance?—*Sarcasm. Parkman sneers at Abbé Faillon's great belief in miracles.*
14. Point out the alliteration in line 9th.—*Can credit.* (Point out the other alliterations there are in the selection.)
15. Give synonyms of (1) "meager"; (2) "allowance,"—(1) *Scanty, small*; (2) *Share, portion.*
16. What is meant by "celestial favors" (10th l.)?—*Heavenly gifts.*
17. Explain (1) "visionaries"; (2) "supernatural" (11th and 12th ll.).—(1) *Persons who form schemes that cannot be carried out vain dreamers*; (2) *Above the powers of nature, miraculous.*
18. Give synonyms of "avowed."—*Declared, acknowledged.*
19. Why does "His" (12th l.) commence with a capital?.....
20. Give synonyms of "ordinary" (13th l.).—*Usual, common, customary.*
21. Name some affections of the mind.—*Love, fear, hope.*
22. What is meant by "affections" (14th l.)?—*Qualities or properties of the mind which bend it to some particular object.*
23. Explain "absorbing devotion to duty" (15th l.).—*Whole care given to the accomplishing of duty.*
24. What is meant by "felt no vocation to the cloister" (11th l.)?—*Felt no interior call or inclination to the cloistered religious life.*
25. What figure is "vocation to the cloister" (15th and 16th ll.)?—*Metonymy.* (Explain.)
26. What is a vow?—*A voluntary promise made to God to do something that is agreeable to Him, and which is not of obligation.*
27. What is meant by "attached, as an extern, to the Sisters of the Congregation of Troyes" (17th and 18th ll.)?—*Connected with the Sisters in their labors, though not living with them in the strict observance of their rules.*
28. What is meant by "Congregation" as used here (17th l.)?—*A society bound together by a common rule, with simple vows of religion.*
29. Where is Troyes?.....
30. Explain "fevered with eagerness" (18th l.).—*Anxiously desirous.*
31. What is meant by "prospect" (20th l.)?—*Ground for hoping.* (Give other meanings.)
32. Explain "renouncing an inheritance" (21st l.).—*Giving up the right to an estate or gift to which one is lawfully entitled.*
33. Explain "savage scene" (22nd and 23rd ll.).—*Wild country.* (Give other meanings of the word *savage*.)
34. Locate Montreal and Quebec, and tell by whom those cities were founded.....
35. Give synonyms of "fit" (24th l.).—*Proper, suitable.*
36. Explain (1) "monuments"; (2) "unobtrusive" (24th l.).—(1) *Memorial, remembrance*; (2) *Not forward, modest.*
37. What is meant by "embalm the pleasant memory" (26th l.)?—*To preserve the pleasant remembrance.*
38. What figure in "emba'm the pleasant memory"?—*Metaphor.* (Explain.)

Questions and Suggestions.

39. Do the successors of Marguerite Bourgeoys instruct no other children than those of the poor?—*They instruct the children of all classes; and in such a manner that they may be ranked among the best educators of young ladies.*
40. Explain "realized" (27th l.).—*Made real.*
41. What is meant by "fair ideal" (27th l.)?—*Beautiful model conceived in the mind.*
42. What figure in "a flower—barbarous age" (28th and 30th ll.)?—*Metaphor. (Explain.)*
43. What is meant by (1) "expanding"; (2) "rays of Heaven" (28th and 29th ll.)?—(1) *Growing greater*; (2) *Influence of grace.*
44. Explain "soothed with gentle influence—age" (28th and 30th ll.).—*Calmed with the influence of kind words and actions, and a virtuous life, the passions of the uncivilized persons around.*
45. Do you notice any peculiarity in the spelling of the name of Venerable Mother Bourgeoys?—*Marguerite in French for Margaret.*
46. Give a biographical sketch of Parkman.

NOTE.—Here the Teacher may give some general review questions on the grammatical text. The literary selection of this lesson, and any other selections the Teacher considers suitable, may be used as a text for this exercise.

Exercise.—Write a sketch of *The Venerable Marguerite Bourgeoys.*

Phraseology and Composition.

I.—Construct sentences, each of which shall contain two comparisons about the life of man, the inconstant mind, perseverance in work.

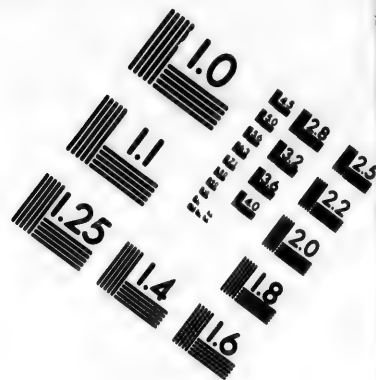
1. *The life of man* is like the smoke that ascends into the air, and is immediately scattered by the wind; it also resembles the flower whose leaves, in the morning, glow with the most lively colors, and in the evening, lie scattered upon the ground.
2. *The inconstant mind* is like the butterfly, which flies from flower to flower without taking repose; or better still, it resembles the vane which is moved to and fro by every breath of wind.
3. *Perseverance in work* resembles drops of water which, falling continually upon the hardest substance, wears a furrow in it; it is also like the root of a tree, which, growing by degrees, is capable of splitting a rock in twain.

II.—Develop the following thoughts:—

1. THOSE WHO TERRIFY OTHERS, TREMBLE THEMSELVES.

A prince that gains the love of his subjects has nothing to fear from them; but a tyrant who places his whims above the law, trembles lest weapons should be placed in the hands of his outraged subjects. The same thing occurs in the ordinary walks of life. Men who inspire terror in the hearts of those around them have reason to dread the hatred of those over whom they tyrannize.





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Phraseology and Composition.

2. I DREAD THE MAN OF ONE BOOK.

He who has read a great deal has not read profoundly; he knows a little about many things, but is not to be feared in a discussion. The MAN OF ONE BOOK has seen the question under all its aspects, and has made his own of the substance of the work. In addition, he possesses correct information relating to what he has studied, and is therefore a dangerous opponent in a debate. On the other hand the MAN OF ONE BOOK may be narrow-minded. His range of vision may be very limited. The saying should not be taken literally. It is not really the MAN OF ONE BOOK that is to be feared, but rather *the man who has read carefully a selection of good books.*

III.—Express some ideas to introduce into a composition entitled:

A POOR FISHERMAN SAVED FROM SHIPWRECK.

Honest family of a fisherman reside on sea-shore, poverty—labor of the fisherman, sole resource.—Fine morning, departure to fish;—storm forms towards evening,—darkness, violent wind,—mother and children pray to the Mother of God,—fury of the tempest,—lightning, thunder,—anguish of mother and children.—Arrival of fisherman,—his narrative,—joy of of all.

Exercise on Homophonous Words.

IV.—1. Kiln.	2. Missile.	3. Mein.	4. Knew.
Kill.	Missal.	Mean.	Gnu.
Lief.	Mantel.	Mighty.	Lie.
Leaf.	Mantle.	Mity.	Lye.

Construct sentences which shall each contain a pair of homonyms taken from the above list.

1. Lest the bull should *kill* him, the boy threw himself into an old lime *kiln*.

I would as *lief* be whipped as have a *leaf* torn out of my book.

2. A *missile* was thrown at the priest, but it struck his *missal*, and did him no injury.

You will find the pattern of my new *mantle* upon the *mantel* in my room.

3. It was *mean* to speak so untruthfully of his *mien*.

See that *mighty* warrior eating a piece of *mity* cheese

Knew you not that the *gnu* is a large animal?

It is no *lie* to say that *lye* is useful in scrubbing.

V.—Write an essay on PERSEVERANCE.



FALSE SYNTAX FOR CORRECTION.

These exercises are given in reference to the lessons whose numbers stand at the head of each. The Teacher will require the pupils to give the reasons for the correction in each case, and even require them to recite the grammatical text which refers to each.

I.—IV.

Him [he] that is industrious, will become rich.—*Them* [they] that study diligently, will become scholars.—He and *us* [we] are of the same age.—You are a better scholar than *us* [we].—Are not Mary and *thee* [thou] sisters?—I can run as fast as *thee* [thou].—Nobody told the story but *him* [he].—*Whom* [who] do you think is dead? Who did the mischief? *Me* [I].—Here's none but *thee* [thou] and I.—These are *them* [they].—I took it to be *he* [him].—It cannot be *him* [he].—I am going to see the soldiers, *they* [them] that came from the North-West.—This silk handkerchief is a present from my sister Margaret, *she* [her] that we saw last week.—Patrick, my brother, *him* [he] that rode on the gray horse, is now in deep study.

VI.—IX.

Elizabeth's reign was longer than *Mary's*.—A thirty-days' note was protested at the Imperial Bank yesterday.—Is this copy *yours*? No: it is *hers*.—They are made of *deers'* horns.—The tree is known by *its* fruit.—These books are not *theirs*.—*Man's* chief good is an upright mind.—Avoid that evil for *conscience's* sake [for the sake of conscience]. The *world's* government [government of the world] is not left to chance.—The *Mayor of New York's* authority was questioned [The authority of the Mayor of New York was questioned].—He mentioned *Henry's* walking a mile [He mentioned that Henry walked a mile]. Many cruelties were witnessed during *Henry the Eighth's* reign [the reign of Henry the Eighth].—I left the parcel at *McQuillan's* the grocer's [grocer].—*John's* [John] and James's teacher is a learned man.—*Fool's* cap [foolscap] is a kind of paper.—Did you see the *kite's* foot [kite's-foot] growing in the garden?

XI.—XIV.

Thou [thee] only have I chosen.—*I* [me] he restored to my office.—I am the person *who* [whom] they seek.—The teacher allowed my sister and *I* [me] to accompany him.—*Who* [whom] do you think I saw the other day?—*They* [them] that honor me, I will honor.—They took you to be *he* [him].—The man *whom* he called on [on whom he called] was absent.—He set out, as every one should, on *his* journey with a determination to arrive in time [He set out on his journey as every one should.....].—*We* were shown several beautiful pictures [Several beautiful pictures were shown us].—I have never

been asked the question [The question has never been asked me].—Good keeping thrives [fattens] the herd.—Being weary he sat him [omit him] down.—John fired at and wounded the stag [John fired at the stag and wounded it].

XVI.—XIX.

Algebra is a branch of *the* [omit *the*] mathematics.—What sort of a [omit *a*] man is he?—We found him a very worthy *good* sort of an old man [*a very worthy good old man*].—Such a man does not deserve the name of a [omit *a*] gentleman.—The highest officer of a Province is called a [omit *a*] Governor.—That tree is a species of an [omit *an*] oak.—These sketches were not taken from *the* [omit *the*] life.—These foreigners, in *the* [omit *the*] general, are peaceful and industrious.—You may send me the letter by *the* [omit *the*] mail.—I had a [omit *a*] reference to the other.—Reason was given to a [omit *a*] man to control his passions.—Women who never take any exercise, necessarily become invalids [*The women. . .*].—Every critic is not [a] Johnson or [a] Macaulay.—A house and [*its*] furniture were sold by auction yesterday.—[*The*] St. Lawrence is a majestic river.—The forsaken may find another and a [omit *a*] better friend.—Both the house and [*the*] barn were consumed by fire.—The oak, [*the*] ash, [*the*] elm, and [*the*] hickory are the principal trees in this locality.—John is a better speaker than a [omit *a*] writer.—A black and a [omit *a*] white horse is said to be piebald.—Henry has a black and [a] white horse (two horses).

XXI.—XXIV.

An *old venerable* [*venerable old*] woman inquired of me the way to the ferry.—A *young fine* [*fine young*] man has entered the car.—Ellen has a *new elegant* [*elegant new*] house.—The *two first* [*first two*] have been dismissed.—The *oldest two* [*two oldest*] daughters have entered a convent.—I read the *four first* [*first four*] chapters of the history.—Susan is the *tallest* [*taller*] of the two.—Gold is more precious than all the [*other*] metals.—Iron is the most useful of all the *other* [omit *other*] metals.—I never [*before*] left in such *hurry*.—No [*other*] general of modern times was as great as Napoleon I.—The Scriptures are more valuable than any [*other*] writings.—Of all *other* [omit *other*] ill habits, idleness is the most incorrigible.—Virtue confers the *supremest* [*greatest or highest*] dignity on man.—A *more* [omit *more*] healthier locality cannot be found.—The best and most [omit *most*] wisest men often meet with discouragement.—So *universal* [*general*] a complaint should be listened to.—The pole is thirty *foot* [*feet*] long.—The man is six *foot* [*feet*] high.—Give me twenty *pound* [*pounds*] of sugar.—He speaks very *fluent* [*fluently*].—He did not think it deserving [*of*] notice.—The poor want some advantages which the rich enjoy; but we should not therefore account *those* [*these*] happy, and *these* [*those*] miserable.

XXVI.—XXIX.

Either [*any*] of the three may come.—*Neither* [*not one or none*] of the four needs come.—The *whole* [*all the*] inhabitants of the city were alarmed.—Tell *them* [*those*] boys to come in.—Margaret and Elizabeth love *one another* [*each other*] tenderly.—All true Christians love *each*

other [one another].—No person should be censured for being careful of *their [his]* reputation.—He cannot see one in prosperity without envying *them [him]*.—I gave him oats but he would not eat *it [them]*. The general *which [who]* commanded the troops was a brave man. The family *whom [that]* I visited, appeared to be very poor.—Job, *who [which]* is but another name for patience.—The child *whom [that]* you saw crying on the street, has found *his [its]* home.—It is the same *which [that]* I saw last week.—All *who [that]* live, *will die*.

XXXI.—XXXIV.

He is a man that knows what belongs to good manners, and *who [that]* will not do a dishonorable act.—The friend who was here, and *that [who]* entertained us so much, will never be able to visit us again. The curiosities which he has brought home, and *that [which]* we will have the pleasure of seeing, are said to be very rare.—He is still in the feeble state of health *in which* you saw him.—I know no rule *how [by which]* it may be done.—Remember the condition *whence [from which]* you are rescued.—The soldier has come from the field *where [on which]* he fought bravely.—He said *what [that]* he could not come.—I had no idea but *what [that]* the story was true.—I gave all *what [that]* I had.—Thou hast no right to judge *who art a party concerned [Thou who art a party concerned hast....]*.—There is a certain majesty in simplicity *which is far above the quaintness of wit [There is in simplicity a certain majesty which....]*.—I am the jailor who have come to take you [*I who have come to take you, am the jailor*].—Some men are too ignorant to be humble; *without which there is no docility [and without humility there can be no docility]*.—Ermelinda and Helen will favor us with *her [their]* company.—Andrew, Joseph, and I are attached to *their [our]* school.—Juliana or Agnes will favor us with *their [her]* company.—The committee *was [were]* divided in their opinions.—The meeting *were [was]* unanimous in passing the resolution.

XXXVI.—XXXIX.

He *dare [dares]* not oppose it.—She *need [needs]* not trouble herself.—On one side *was [were]* beautiful meadows.—He may pursue what course he *please [pleases]*.—What *have [has]* become of our companions?—There *was [were]* more impostors than one.—What *says [say]* his friends on this subject?—I called, but you *was [were]* not at home.—I *says [say]* to him: Be your own friend.—Mary and her cousin *was [were]* at our house last week.—Neither Mary nor her cousin *were [was]* at our house last week.—The violin or the banjo, played by some merry old negro, *beguile [beguiles]* the summer evenings.—The road to virtue and happiness *are [is]* open to all.—The derivation of these words *are [is]* uncertain.—To obtain the praise of men *were [was]* their only object.—They said it was *me [I]* committed the deed.—[*I*] am sorry to hear of your misfortunes, but [*I*] hope they will be retrieved.—I *seen [saw]* Thomas last week.—I *saw [have seen]* Bartholomew this afternoon.—That boy *readeth [reads]* very fluently.—A committee *was [were]* appointed to examine the accounts.—The committee *disagrees [disagree]* as to the measures that should be taken.—All the world *is [are]* spectators of your conduct.—Let each come up in *their [his]* turn.—Every one of us Christians *sanctify [sanctifies]* the Lord's day.—*Are [is]* either of the mur-

derers known? No: neither of them *were* [*was*] seen.—The missionary and philanthropist *have* [*has*] departed.—Prudence, and not pomp, *are* [*is*] the basis of his fame.—Wisdom, and not wealth, *procure* [*procures*] esteem.—Each day, and each hour, *bring* [*brings*] its portion of duty.—Pleasure, and not books, *occupy* [*occupies*] his mind.—Not honor, but emoluments, *has* [*have*] enticed him to accept the offer.—Every tall tree, and every steeple, *were* [*was*] blown down.—Either you or James *have* [*has*] spilt my ink.—Either thou or I *are* [*am*] responsible.—His food *were* [*was*] locusts and wild honey.—The quarrels of lovers *is* [*are*] a renewal of love.—Five dimes *is* [*are*] half a dollar.—“Blairs Lectures on Rhetoric” *are* [*is*] an excellent work.

XLI.—XLIV.

In this affair perseverance *with* [*and*] dexterity were requisite.—Sobriety *with* [*and*] humility lead to honor.—To profess and to possess *is* [*are*] very different things.—Their religion as well as their manners *were* [*was*] ridiculed.—Every one but thou *hadst* [*has*] been legally discharged.—All songsters save the hooting owl *was* [*were*] mute.—What the heart or the imagination *dictate* [*dictates*], flows readily.—To practice tale-bearing or even to countenance it *are* [*is*] great injustice.—To reveal secrets or to betray one's friends *are* [*is*] contemptible perfidy.—Are they or I expected to be there? [Are they or *am* I, . . .].—Narcissus and I did the mischief [I and Narcissus . . .].—They would neither go themselves nor *suffered* [*suffer*] others to enter.—The report was current yesterday, and [*it*] agrees with what we heard before.—I would have *went* [*gone*] with the expedition had I been invited.—Matthew *done* [*did*] it yesterday.—I have *saw* [*seen*] him to-day.—I *seen* [*saw*] Frederick last month in Quebec.—The drunkard *laid* [*lay*] at the door all night.—Flora has *became* [*become*] rich.—If he *is* [*be*] discreet, he will succeed.—He will maintain his cause though he *loses* [*lose*] his estate.—Send the books to me, if thou *pleasest* [*please*].—On condition that he *comes* [*come*], I consent to stay.—Let him take heed lest he *falls* [*fall*].—I shall walk out this afternoon, unless it *rains* [*rain*].—If I *was* [*were*] to go, he would not receive me.—If thou *lovedst* [*loved*] God, there would be more evidence of it.—*Was* [*were*] death denied, all men would wish to die.—If he *know* [*knows*] the way, he does not need a guide.—Though this *be* [*is*] strange, it certainly did happen.—If he *think* [*thinks*] as he speaks, he may be safely trusted.—If he *comes* [*come*] on time, he will be rewarded.

XLVI.—XLX.

I am going *for* [*omit for*] to learn French.—Try *and* [*to*] please you teacher.—Be careful to *not* disturb your father's slumbers [*not to disturb*].—He has not returned, nor is he likely to [*return*].—Please hand me the paper [*correct*].—I felt a thrill of merriment *to* [*omit to*] creep over me.—He dares not *to* [*omit to*] do it.—Bid her *to* [*omit to*] come in.—I heard the burglar *to* [*omit to*] enter.—I cannot see [*to*] do it.—We expected that he would *have arrived* [*arrive*] last night.—He would not *have been* [*be*] allowed to *have entered* [*enter*].—The ancients asserted that virtue *was* [*is*] its own reward.—Our cousins intended to *have met* [*meet*] us.—When he comes he *receives* [*will receive*] a hearty welcome. (This sentence may be correct in case his *coming* is frequent and the welcome always tendered.)—As soon

as George returns from Europe, he *receives* [will receive] a handsome purse.—After our dinner we *go* [will go] a hunting. [If customary to go a hunting every day after dinner, the sentence needs no correction.]—Before I go to town, I *write* [will write] to my sister.—Till I receive my salary, I *am not* [will not be] satisfied.—*Can* [may] I go out?

LI.—LIV.

In forming of [omit of] his sentences, he is very exact.—I heard them discussing of [omit of] this subject.—Here are rules, by observing of [omit of] which, you may avoid error.—Their consent was necessary for the raising [of] any supplies.—The teacher does not allow any calling [of] ill names.—I intend *returning* [to return] in a few days.—I will remember *telling you* [to have told you so, or, that I told you so].—*Suffering* [to suffer] needlessly is never a duty.—There is no harm in women [women's] knowing about these things.—They did not give notice of the *servant* [servant's] leaving.—Being conscious of guilt, death became terrible [Being conscious of guilt, men tremble at death, or, *Consciousness* of guilt renders death terrible].—By teaching the young, *they are prepared for usefulness* [we prepare them for usefulness].—A nail well *drove* [driven] will support a great weight.—I found the water entirely *froze* [frozen], and the pitcher *broke* [broken].—Being *forsook* [forsaken] by my friends, I had no other resort.

LVI.—LIX.

He must *have certainly* been detained [certainly have].—They *thrice* give [thrice] that *quickly* give [quickly].—Trust [not] the wicked *not*. If we *ever so little* transgress the laws of nature [ever so little] *ultimately* we [ultimately] rue it.—Give him a *soon* [an early] and decisive answer. Such expressions sound *harshly* [harsh].—You look *badly* [bad], are you ill?—Such events are of *seldom* [rare or unfrequent] occurrence.—I know *how* [omit how] that they had heard of his misfortunes.—He remarked *how* [that] time was valuable.—*From* [omit from] thence arose the misunderstanding.—Do you know *from* [omit from] whence it proceeds?—It is uncertain whether the planets are inhabited or *no* [not].—Ready or *no* [not] you must start at once.—All men grow old, whether they will or *no* [not].—Nobody *never* [ever] invented *nor* [or] discovered *nothing* [anything] in *no* [any] way to be compared with this.—Nothing *never* [ever] can justify ingratitude.—I *seldom or ever* [or never, or, if ever] see your uncle.—A lunch [of sandwiches and beer] was given to the men of *sandwiches and beer*.

LXI.—LXIV.

Here is a "Life of Johnson," accompanied by [with] copious extracts from his writings.—The princess was attended *with* [by] a large retinue; her arrival was hailed *by* [with] rejoicings.—*With* [by] whom were you accompanied?—Distribute those presents *between* [among] James and his brothers.—I never before saw so great a resemblance *among* [between] twins.—We all have need *for* [of] some one *on* [in] whom we can confide.—Every person should conform his practice *with* [to] his preaching.—Rid yourselves *from* [of] such prejudices, or people will be disgusted *at* [with] you.—Your theory seems to be founded *upon* [on] good principles, yet it is quite different *to* [from]

any that I have hitherto heard advanced.—Far better is a private life [to] than this constant turmoil.—Isabella walked from the avenue in [into] the Park.—Mary Jane walked into [in] the garden for half an hour, admiring the beauty of the flowers and the excellence of the vegetables.—Thaddeus is older but not so studious than his brother [Thaddeus is older than his brother, but not so studious].—I do not deny but [that] he has merit.—Are you afraid lest [that] he will forget you?—It was no other but [than] his father.—Have you no other proof except [than] this?—It is no other but [than] she.—Never act otherwise but [than] honorably.—Such idlers should neither be pitied or [nor] assisted.—Nothing else pleases a man as [so] much as flattery.—I doubt if [whether] the world ever saw such a fleet before.—It is uncertain if [whether] a swan lives longer than a raven.

Miscellaneous.

NOTE.—Let the Teacher require the pupils to give reasons for each correction.

I.

England, Scotland, and Wales forms [form] one island.—Ireland, or the Emerald Isle, lie [lies] west of England.—A few dilapidated old buildings still stands [stand] in the "Deserted Village."—He who does all which [that] he can, does enough.—A man should sit down and count the cost who is about to build a house [A man who is about to build a house should....].—I can bear the heat of summer, but not [the] cold of winter.

II.

The scepter, [the] miter, and [the] coronet seem to me poor things to be contended for by great men.—This can be done easier [more easily].—The evening was spent by [in] reading.—He arrived to [at] Toronto.—Should we fail, it cannot [omit not] be no worse for us.—Gold is heavier but not so useful as iron [Gold is heavier than iron, but not....].—It is not me [I] you are in anger with [It is not I with whom you....].—I took that tall man to be he [him].—I go [will go] to the city to-morrow.—Go and lay [lie] down to sleep.—The sun sits [sets] in the west.—What sounds have [has] each of the vowels?—We agree, says [say] they.—Three quarters of the number of men was [were] discharged.

III.

I shall never do so no [any] more. (Correct it in another way.)—The train of our ideas are [is] often interrupted.—Was [were] you at school yesterday?—Louisa or I is [am] the person.—They or he is [are] much to be blamed.—He dare [dares] not act otherwise than he does.—These trees are remarkable [remarkably] tall.—From [omit from] whence came they?—If he be [is] sincere, I am satisfied.—Her father and her [she] were at church.—Isaac runs rapid [rapidly].—She acted bolder [more boldly] than was expected.—His conduct evinced the most [omit the most] extreme vanity.—A giant, nine foot [feet] in height, was on exhibition.—The teacher requested him and I [me] to read more distinct [distinctly].—It is no more but [than] his due.—I have been [was] at the fair yesterday.

IV.

The first qualification required is a [omit a] genius.—It is different and inferior to the second [It is *different from* the second, and *inferior to it*].—That lot is preferable and cheaper than the other [That lot is *preferable to the other* and *cheaper than it*].—He managed the affair *wisely and with caution* [*wisely and cautiously*, or, *with wisdom and caution*].—Some nouns are *either* used in the singular or plural number [Some nouns are used *either* in].—He could not deny *but what* [that] he borrowed money.—Many talented men have deserted *from* [omit from] the party.—He refused *taking* [to take] any further notice of it.—He came *of* [on] a sudden.—He swerved *off* [from] the true course.—He divided his estate *between* [among] his son, daughter, and nephew.—There is constant hostility *between* [among] these various tribes.—We should not be [totally] overcome *totally* by present events.

V.

They were both unfortunate, but neither of them *were* [was] blame-worthy.—Though this event *be* [is] strange, it certainly did happen.—James is as tall, if not taller than I am [James is as tall as I am, if not taller].—A good end does not warrant [the] using of bad means.—There is more business done in Montreal, than in any [other] city of Canada.—Every year, every day, and every hour *bring* [brings] its changes.—*Whom* [who] say you that I am?—We frequently do those things [of] which we afterwards repent *of*.—He very early attracted attention as an orator and a [omit a] journalist.—He was a popular lecturer, a [omit a] careful historian, a [omit a] graceful essayist, a [omit a] statesman, and a [omit a] poet.—Never [before] was there seen such a sight.—A constant display of graces *are* [is] fatiguing to a sober mind.—Either wealth or power may ruin its possessor [correct].—Which dictionary do you prefer, Webster [Webster's] or Worcester [Worcester's]?—This mode of expression *has been* [was] formerly in use.—The news by the last mail *are* [is] better than was expected.

VI.

Maria always appears *amiably* [amiable].—William is the most learned and accomplished of all the other [omit other] students that *belongs* [belong] to the seminary.—What is the reason *of* the committee's *having delayed* this business? [What is the reason that the committee has delayed this business? or, What is the reason of the committee's delay in this business?].—After I had [omit had] visited Europe, I returned to America.—The army *present* [presents] a painful sight to a feeling mind.—He has little more of a scholar *besides* [than] the name.—*As* [so] far as I am able to judge, the book is well printed.—Unless he *learns* [learn] faster, he will not be a scholar.—You and us [we] enjoy many privileges.—He was accused *with* [of] having acted unfairly.—There *cannot be* *nothing* more insignificant than vanity [There *can be* nothing—or there cannot be anything].—They who have *bore* [borne] a part of the labor, shall share the rewards.—The bread that has been *eat* [eaten] is soon *forgot* [forgotten].—We have done no more than it was our duty to *have done* [do].—You ought not [to] walk too hastily.—That is the

eldest son of the Queen of England's [That is the Queen of England's eldest son].—As his misfortunes were the fruit of his own obstinacy, a [omit a] few persons pitied him.—The king has conferred on him the title of a [omit a] duke.

VII.

He had many virtues and was exceeding [exceedingly] beloved.—The conspiracy was the easier [more easily] discovered, from its being known to many.—Each of them, in their [his] turn, received the benefits to which they [he] was entitled.—Instead of studying you have been playing this [these] two hours.—That is the student who [to whom] I gave the book, and whom [who], I am persuaded, deserves it.—It is indisputably true his assertion, though it is a paradox [His assertion, though a paradox, is indisputably true].—Which of them [those] persons has most distinguished himself?—The shoal of herings were [was] of an immense extent.—The crowd were [was] so large that we had great difficulty in making our way through them [it].—One added to seventeen make [makes] eighteen.—Humility and knowledge, with poor apparel, excels [excel] pride and ignorance under costly attire.—The children they [omit they] came in time.—Great pains has [have] been taken to reconcile the parties.—His conduct was [as] unjust as dishonorable.—Many persons will not believe but what [that] they are free from prejudices.

VIII.

The educated and [the] uneducated man are very different personages.—This veil of flesh parts the visible and [the] invisible world.—To thee I owe many favors, and you may [thou mayst], therefore, rely on my executing [of] thy command.—Some of our principal schools has [have] a grammar of its [their] own.—Everybody trembled for themselves [himself] or their [his] friends.—Glad tidings of great joy is [are] brought to the poor.—Seven honest men's assertion are better than one man's oath [The assertion of seven honest men is better than one man's oath].—If he dislike [dislikes] you, why do you associate with him?—Cultivate the acquaintance of the learned, for they might [may] be of service to you.—They might have been happy, and now [they] are convinced of it.—By laying [lying] abed late in the morning, you lose a tenth part of your life.—The price of new-lain [laid] eggs has raised.—I can make as much money as he has [made].—I did go, and [I] answered my accusers.

IX.

Do you know who you are speaking to? [Do you know to whom you].—She was afraid to enter in [into] the room. (Into may be considered redundant.)—Great benefit may be derived from reading of [omit of] history.—The book is so uninteresting that I cannot read it through, and never expect to [and I never expect to do so].—Your affairs have been managed in a manner different to [from] what I advised.—Let us profit from [by] the misfortunes of others.—Bestow favors to [upon] the deserving only.—How many ridiculous customs have been brought in [into] use during the past hundred years?—No one ought to injure, or wound the feelings of his neighbor [No one ought to injure his neighbor, or wound his feelings].—Be sure

not to tell *nobody* [anybody] whom [who] you are.—Nothing else hurts my feelings as [so] much as a friend's betraying [of] the trust I have reposed in him.—Those who consider themselves a good critic [good critics] are not [always] so considered always by others.—Every one should try to distinguish themselves [himself] in his profession.—Your garden looks much better since you *wed* [weeded] it.

X.

An honorable man looks down upon the wicked with *supremest* [supreme] contempt.—*Has that* [have those] seeds been thrown out?—I, reflecting on the mutability of human things, came to the conclusion that all *was* [is] vanity and vexation of spirit.—The Swiss have defended their liberties the most resolutely of any *other* [omit other] nation.—She will not sing for anybody but *he* [him].—They dared not to [omit to] start.—They compose the *easiest that* have learned to compose [They who have learned to compose, compose the most readily].—Let any pupil put this into diagram if *they* [he] can.—My purpose was, after ten months more spent in commerce, to have *withdrawn* [to withdraw] my wealth to a safer country.—A large number of vessels *is being built* [is building] the present season.—The house *is being burnt* [is burning].—The book *is being printed* [is printing].—I differ entirely with [from] you in appearance.—He acted in this business *holder* [more boldly] than was expected.—To-morrow *is* [will be] Sunday.—I *will* [shall] go if possible.—Turn up what may, I *shall* [will] go.—You *will* [shall] not leave the house to-night with my consent.—He *shall* [will] go if he please.—He *don't* [does not or does not] come to school regularly.—I never studied *no* [any] grammar, but I can speak just as good [well] as them [those] that speaks [speak] grammatical [grammatically].

ANALYSIS.

Examples Analyzed in Full.

1. The spreading orange waves a load of gold.

Analysis.—This is a simple declarative sentence.

The subject is *orange*; the predicate is *waves*; and the object is *load*.

The subject is limited by the article, *the*, and modified by the adjective adjunct, *spreading*; the predicate is unmodified; the object is limited by the article, *a*, and modified by the adjective phrase, *of gold*.

2. A waving willow was bending over the fountain.

Analysis.—This is a simple declarative sentence.

The subject is *willow*; the predicate is *was bending*.

The subject is limited by the article, *a*, and modified by the adjective adjunct, *warving*; the predicate is modified by the adverbial phrase, *over the fountain*.

3. A man who saves the fragments of time, will accomplish much during his life.

Analysis.—This is a complex declarative sentence.

The principle clause is *A man will accomplish much during his life*; the dependent clause is *who saves the fragments of time*. The connective is *who*.

The subject of the principal clause is *man*; the predicate is *will accomplish*; the object is *much*.

The subject is limited by the article *a*, and modified by the dependent clause; the predicate is unmodified; the object is modified by the simple adjective phrase, *during his life*. The principal word of this phrase is *life*, which is modified by the adjective adjunct *his*.

The subject of the dependent clause is *who*; the predicate is *saves*; the object is *fragments*.

The subject is unmodified; the predicate is unmodified; the object is limited by the article *a*, and modified by the simple adjective phrase, *of time*.

4. Men believe that reason is lord over their words; but it happens, too, that words exercise a reciprocal and reactionary power over our intellects.

Analysis.—This a compound declarative sentence. The connective between the two members is *but*.

The first member is complex, consisting of the independent clause, *men believe*; and the dependent clause, *reason is lord over their words*. The connective is *that*.

The subject of the principal clause is *men*; the predicate is *believe*; the object is the dependent clause, *that reason is lord over their words*.

The subject of the dependent clause is *reason*; the predicate is *is*; the attribute is *lord*. The attribute is modified by the adjective adjunct, *over their words*. The principal part of the phrase is *words*, which is modified by the adjective adjunct, *their*.

The second member is also complex, consisting of the independent clause, *it happens*; and the dependent clause, *that words.....our intellects*. The connective is *that*.

The subject of the principal clause is *it*; the predicate is *happens*.

The subject is modified by the dependent clause, which is *explanatory*.

The predicate is modified by the adverbial adjunct *too*.

The subject of the dependent clause is *words*; the predicate is *exercise*; the object is *power*. The object is limited by the article *a*, and modified by the adjective adjunct, *reciprocal and reactionary*, and by the simple adjective phrase, *over our intellects*. The principal word of the phrase is *intellects*, which is modified by the adjective adjunct *our*.

PARSING.

Example of Syntactical Parsing.

The power of speech is a faculty peculiar to man ; a faculty bestowed on him by his beneficent Creator, for the greatest and most excellent uses ; but, alas ! how often we pervert it to the worst of purposes.—LOWTH.

Parsing.—*The* is the definite article, and limits the noun *power*, according to (S. 42), which says, "The article is placed before the noun which it limits."

Power is a common noun, of the third person, singular number, neuter gender, and nominative case, subject of the verb *is*, according to (S. 1) which says, "A noun or a pronoun must be in the nominative case, when it is the subject of a finite verb."

Of is a preposition, and shows the relation between *power* and *speech*, according to (S. 163) which says, "Prepositions show the relation of things."

Speech is a common noun.....objective case, governed by the preposition *of*, according to (S. 28-2) which says, "A noun or a pronoun must be put in the objective case when it is the object of a preposition."

Is is an irregular, intransitive verb, from *be*, *was*, *being*, *been*, having the form of the active voice, of the indicative mood, present tense, third person, singular number, and agrees with its nominative *power*, according to (390) which says, "A verb must agree with its subject in person and number."

A is the indefinite article, and limits the noun *faculty*.

Faculty is a common noun.....nominative after the verb *is*, according to (S. 1-3) which says, "A noun or a pronoun must be put in the nominative case when it follows the finite tenses of an intransitive verb."

Peculiar is a common adjective, positive degree, compared by means of the adverbs *more* and *most*, and relates to the noun *faculty* (S. 53).

To is a preposition, and shows the relation between *peculiar* and *man*.....

Man is a common noun.....objective case, governed by the preposition *to*.....

A is the indefinite article.....

Faculty is a common noun..... nominative after *is* understood (a power of speech is a faculty).

Bestowed is a perfect participle from the transitive verb *bestow*, *bestowed*, *bestowing*, *bestowed* ; and depends upon *faculty*, according to (S. 144) which says, "Participles relate to nouns or pronouns, or else are governed by prepositions."

On is a preposition, and shows the relation between *bestowed* and *him*.....

Him is a personal pronoun, of the third person, singular number,

masculine gender, and objective case governed by the preposition *upon* (S. 28-2).

By is a preposition, and shows the relation between *him* and *Creator*.....

His is a personal pronoun, third person, singular number, masculine gender, in the possessive case governed by *Creator*, according to (S. 10) which says, "A noun or a pronoun in the possessive case is governed by the name of the thing possessed."

Beneficent is a common adjective, positive degree, compared by means of the adverbs *more* and *most*, and relates to the noun *Creator*.

.....
Creator is a proper noun..... objective case, governed by the preposition *by*.

For is a preposition, and shows the relation between *bestowed* and *uses*.....

The is the definite article, and limits *greatest* and *most excellent uses*.....

Greatest is a common adjective, superlative degree, compared regularly, *great*, *greater*, *greatest*; and relates to the noun *uses*.....

And is a copulative conjunction, and connects *greatest* and *most beneficent*, according to (S. 171) which says, "Conjunctions connect words, phrases, or sentences."

Most is an adverb of degree, and modifies *beneficent*, according to (S. 152) which says, "Adverbs relate to verbs, participles, adjectives, or other adverbs."

Excellent is a common adjective, not properly admitting of comparison, and relates to *uses*.....

Uses is a common noun..... objective, governed by the preposition *for*.....

But is a disjunctive conjunction, connecting the latter member of the sentence to the former.....

Alas! is an interjection of sorrow. (Interjections have no dependent construction.)

How is an adverb, and modifies the adverb *often*.....

Often is an adverb, and modifies the verb *pervert*.....

We is a personal pronoun, first person, plural number, masculine gender (Why?), and in nominative case to the verb *pervert*.....

Pervert is a regular transitive verb.....

It is a personal pronoun, third person, singular number, neuter gender, and in the objective case after the transitive verb *pervert*, according to (S. 28-1) which says, "A noun or a pronoun must be put in the objective case when it is the object of a transitive verb or participle."

To is a preposition, and shows the relation between *it* and *worst*.

The is the definite article, and limits *worst*.....

Worst is a common noun..... objective, governed by the preposition *to*.

Of is a preposition, and shows the relation between *worst* and *purposes*.

Purposes is a common noun.....objective case, governed by the preposition *of*.



LITERARY CANONS.

CHAPTER I.—COMPOSITION.

I.—Composition in General.

1. **Composition** is commonly defined to be the art of expressing ideas in written language. A more complete definition would be :

Composition is the art of putting together the ideas which may enter into a subject, of classifying them in logical order, and of expressing them in a style suited to the subject.

Every composition, therefore, supposes on the part of the writer, three distinct operations; *Invention, Classification, Style* :—

1. *Invention* consists in finding out what is to be said.
2. *Classification* consists in placing the ideas in logical order.
3. *Style*, in this restricted sense, consists in expressing the ideas in a manner suited to the subject.

2. Every composition should contain the following qualities : *unity, variety, truth, proportion.*

1. **Unity** consists in directing all the parts of a composition towards the same end. All the accessory ideas should proceed from the leading idea, so as to form, as it were, but one family.

NOTE.—Unity requires that the ideas of a subject be so connected that the passage from one to another be natural or almost imperceptible.

2. **Variety** is not opposed to *unity*, but properly goes with it.

3. **Variety** consists in diversity of events or of ideas. To give this quality to a composition, certain accessory ideas may be introduced—facts, incidents, or episodes; but they must be few and plainly connected with the main subject. Sometimes *reflections* are mixed up with the subject but they must be short, natural, and striking.

4. **Truth** is maintained by admitting into the composition only the elements furnished by reality, or which are not contrary to probability.

5. **Proportion** consists in developing ideas according to their relative importance.

3. The principal subjects given to be treated in this course, are : *Narrations, Descriptions, Simple Essays, Letters.*

II.—Narration.

4. **Narration** is an account of real or imaginary events.

A narration may be divided into three principal parts : the *statement* or *exposition* of the subject, the *plot* or *development* of the subject, and the *outcome, result, or conclusion.*

5. The *exposition* or *statement* of the subject makes known the *personages, time, and place* of the occurrence narrated.

6. Often the *exposition* makes known but one or two of these things. This is done when more is unnecessary for the *narration*, or when they are sufficiently suggested by the context.

7. The *statement of the subject* should be *brief, clear, and simple*, that is to say, it should contain concisely, but plainly, the circumstances which prepare for the narration :—

(1) **Brief**, since it is but the introduction.

(2) **Clear**, that is to say, showing plainly the circumstances that prepare for the narrative.

(3) **Simple**, as a general rule, so as to reserve the interest for the *plan, plot, or development*, and the *outcome.*

Examples of Narration.—My First Fishing Excursion, Esop and Xanthus, The Man with an Ax to Grind, etc., etc.

III.—Description.

8. **Description** is a lively and animated pen picture of objects.

9. The description of an object should bring out in bold relief the most salient points. Trivial circumstances and minute details should be avoided.

10. These points may also come into a description :—

1. The Statement (telling what is to be described).

2. The Plan or Description proper.

3. The Outcome (for what the object is used, etc.).

Examples of Description.—The Brook, Christmas, Moon-rise at Memphis, Autumn in Canada, etc., etc.

IV.—Essays.

11. An **Essay** is a brief composition on any subject.

12. In an essay the author sets forth his views on the leading points connected with his subject.

Some books are called essays ; as : “ *An Essay Contributing to a Philosophy of Literature.*”¹—“ *Essay in Aid of a Grammar of Assent.*”²

1. By Brother Azarias. 2. By Cardinal Newman.

12. This term is commonly applied to a shorter composition, but "is now equally applicable to the crude exercise of the school-boy and the sublimest effort of the man of letters."

13. The divisions of an *essay* vary according to the nature of the subject.

V.—Letters.

14. A **Letter** is a written communication from one person to another.

15. The style of epistolary correspondence should be natural, simple, and courteous in tone and expression. It may, moreover, be lively, spicy, spiritual, and even elevated and energetic, if the subject requires it.

16. The following faults should be avoided :—

1. Trivial circumlocution.
2. The use of terms the meaning of which the writer does not understand, and which might offend or cause laughter at the writer's cost.
3. Labored or pretentious style.

17. The following rules should be observed to maintain epistolary etiquette :—

1. Avoid errors in spelling; write legibly.
2. Avoid unnecessary abbreviations in the address.
3. Always sign your letter: your signature should be legible.
4. Do not write on half a sheet¹ of paper.
5. Avoid the use of curt expressions.
6. Avoid erasures.
7. Post-scriptums are tolerated only in letters of friendship or business letters.
8. The margin and the space between the address and the beginning of the letter, varies according to the dignity of the person addressed.
9. Do not write too near the end of the page.
10. The word **over** need not be placed at the bottom of a page unless the signature precedes it and there is a *post-scriptum* on the next page.
11. Superiors should not generally be requested to convey compliments.
12. Let the complimentary closing be appropriate. Never close with *Yours, &c.*

Kinds of Letters.

18. The different kinds of letters are (1) letters of friendship, (2) letters of congratulation, (3) letters of condolence, (4) letters of thanks, (5) letters of counsel (good advice), (6) letters of reproach, (7) letters of excuse, (8) business letters,

1. For business letters, in this country, a half sheet with a printed heading may be used.

(9) letters of introduction, (10) letters of request, (11) news letters.

(1) **Letters of Friendship** should be dictated by the heart; and even when they are addressed to persons to whom deep respect is due, the sentiments of gratitude, affection, and devotedness should be expressed with a natural charm and amiability.

(2) **Letters of Congratulation** may be written at the beginning of the *new year*, on *anniversaries*, or on the occasion of *some happy event*.

New-Year's Letters should be short, religious, and to the point. When written by children to their parents, they should express joy, affection, tenderness, good wishes, promises to please; when written to a ward, they should give expression to thanks, gratitude, good wishes, favors received, promises of perpetual remembrance.

Anniversary Letters resemble New-year's letters in many respects. The saint whose feast is celebrated may be referred to, if his life offers some trait of easy application to the person to whom one writes. The gift or the bouquet which is presented may suggest a happy idea to serve as the basis of the compliment.

Letters of Congratulation on the occasion of a *happy event* should: (1) express joy at the happy event; (2) state that this happiness was merited, perhaps foreseen; (3) praise the bestower of the favor, and say that he has manifested his wisdom; (4) say that all his friends should rejoice with him.

3. **Letters of Condolence** should express: (1) the sorrow felt at the misfortune that has happened; (2) state that it is proper and legitimate that the person should feel sorrow; (3) expatiate upon this sorrow, but refer to the cause with tact; (4) give consolation, particularly through religious motives.

4. **Letters of Thanks** should: (1) testify to your pleasure and gratitude for the service accorded; (2) refer to the importance of the service, but without extravagant exaggeration; (3) state what benefits may be derived from it; (4) express assurance of the grateful remembrance of the favor.

5. **Letters of Counsel or Advice** should: (1) state that you write through affection, devotedness, or duty; (2) appeal to the good sentiments of the heart; (3) express the hope that the advice will be well received. These letters require much prudence and tact.

6. **Letters of Reproach** should, with kindness: (1) show the gravity of the fault committed; (2) indicate the means to repair it, and the joy that its reparation would occasion; (3) show how generous and how noble it is to acknowledge one's evil doing, and to amend.

7. **Letters of Excuse** should: (1) acknowledge frankly one's fault, if guilty; (2) attenuate it, if deemed proper, so as to strip it of wilful malevolence; (3) promise to repair it; (4) thank in advance for the forgiveness which is anticipated. If not guilty: (1) the truth should be told simply; (2) appeal to the impartiality of the person addressed; (3) say how much you esteem his friendship; (4) do not suppose malice in accuser; (5) ask pardon if you may have happened to drop a hasty word.

8. **Business Letters** should be plain, simple, precise, grave, without any useless compliments.

9. **Letters of Introduction** should be given only to persons deserving of them. The truth should be strictly adhered to. It is customary to leave such letters unsealed, and to write on the envelope, besides the superscription, the name of the person introduced.

10. **Letters of Request** require clearness and precision in the exposition of the request, respect in form, strength and accuracy in the reasons given, and a certain art to prepossess the person addressed. His well known goodness and generosity, his love of justice, the importance of the request, the grateful remembrance that will be retained, and the facility with which the favor can be granted,—all these should be emphasized.

11. **News Letters** should be interesting, and full of natural grace and ease. Indiscretions and verbosity must be avoided. The trifling details should be enlivened with wit and humor.

News letters to papers or periodicals contain accounts of what has happened, or is happening, elsewhere than at the place of publication. More care should be given to the composition of these than to that of private letters, which only meet the eye of a friend who is not disposed to criticize unfavorably. Still, all compositions should, if possible, be written well enough to meet the public eye.

Short letters are called notes or cards.

The Parts of a Letter.

19. The parts in the Form of a Letter are (1) the *Heading*, (2) the *Address*, (3) the *Body*, (4) the *Subscription*, and (5) the *Superscription*.

1. The **Heading** includes the place where, and the date on which the letter was written.

2. The **Address** of a letter should be on a line or two below the date on the left side. It should contain, on the first line, the name and title of the party written to; and, on the second, the name *Sir*, *Dear Sir*, *Dear Madam*, *My Lord*, or whatever else should be used in addressing the person.

Some prefer to put the name of the place in which the person lives on the second line, and the *Sir*, *Dear Sir*, as the case may be, on the third line.

Others again prefer to put the name of the person at the bottom of the last page, to the left. This is simply a matter of personal taste.

3. The **Body** of the letter should contain all that the writer has to say to the person addressed.

4. The **Subscription** of a letter consists of some closing expression of regard, followed by the signature.

5. The **Superscription** of a letter is the address written on the envelope. It should comprise the name and title of the person to whom the letter is sent, and the place where he lives, given so precisely and plainly that the letter cannot fail to reach him.

20. The subjoined examples of the different parts of a letter will serve to illustrate the above principles.

27 Blank St., Toronto,

Sept. 15, 1885.

Mr. Henry Sullivan.

Di,

Yours, as ever,

James Campbell.

New York, Sept. 16, 1885.

James Black, Esq.,
40 Washington St., Buffalo.

Dear Sir,

Yours, as ever,

James Murphy.

Montreal, Sept., 17, 1885.

Mr. J. A. McNamara,
Toronto.

My dear Sir,

Yours respectfully,
Frederick Mahony.

20 Delaware Ave., Buffalo, N. Y.
Oct. 18, 1885.

Rev. J. S. O'Connell, D.D.,
St. Mary's Church, Toronto, Ont.
Rev. and dear Sir (or Father),

I am, Rev. and dear Sir,
Yours very respectfully,
H. O'Connor.

Hon. Oliver Mowat, Premier,
Government House, Toronto.
Honorable Sir,

Quebec, Oct. 20, 1885.

Believe me sincerely yours,
S. H. Brown.

St. Louis, Mo., Oct. 24, 1885.

My dear Father,

Your ever loving son,
James P.

5, 1885.

Campbell.

Sept. 16, 1885.

mes Murphy.

Kingston, October 14, 1885.

To His Grace,
Most Rev. John Joseph Lynch, D.D.,
Archbishop of Toronto.

May it please your Grace,

.....

.....

.....

I have the honor, Your Grace, to sign myself,
Very respectfully yours,

J. R.

Paris, Ont., Nov. 2, 1885.

Mrs. Henry McMahon.

Dear Madam,

.....

.....

.....

Cordially yours,
Cecilia Smith.

Ottawa, Nov. 12, 1885.

Miss Elizabeth Keininger,
Quebec.

My dear Miss,

.....

.....

.....

Hastily and heartily yours,
Julia S.

Belleville, Ont., Nov. 14, 1885.

My dear Mary,

.....

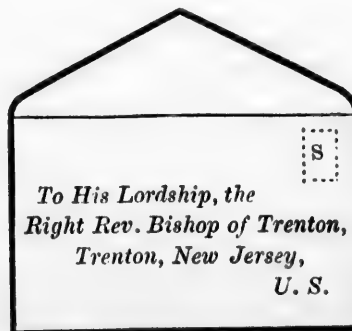
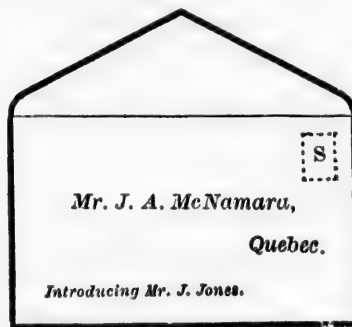
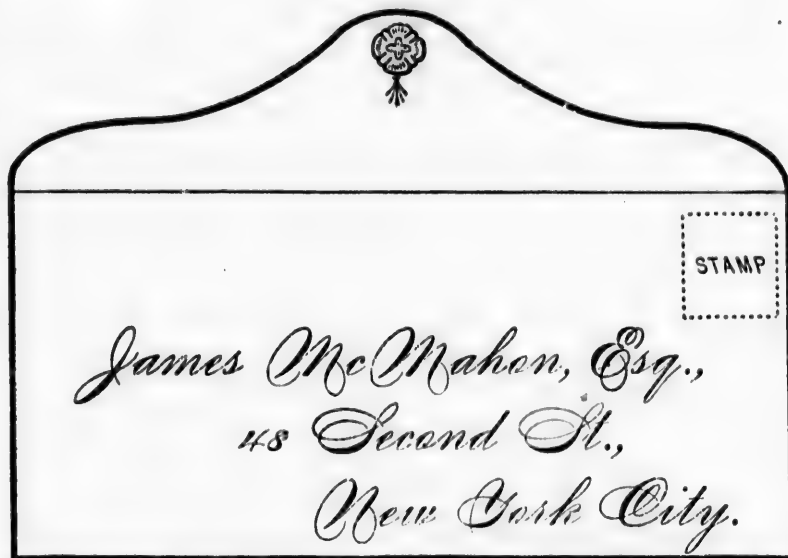
.....

.....

Your loving sister,
Ann.

NOTE.—Westlake's "How to Write Letters" is recommended to Teachers and Students as an excellent book of reference on this subject. For various forms of addresses, see "Sadlier's Dominion Catholic Speller."

The Envelope.



CHAPTER II.—GENERAL QUALITIES OF STYLE.

21. It is not sufficient to be able to express one's ideas, they must be expressed in a style suited to the subject.

22. *Style* may be defined the particular form which is given to the expression of thought.

NOTE.—The word *style* is sometimes used in a more restricted sense, i. e., to indicate some special kinds of writing or speaking; as, "*The style of Shakespeare, of Milton, of Dryden, of Newman.*"

23. The **General Qualities of Style** are those which are suitable for all kinds of compositions. They are Purity, Propriety, Precision, Clearness, Harmony, Strength, Unity.

I.—Purity.

24. Purity of style consists in using such words and expressions only as belong to the idiom of the language.

25. A violation of *purity* of style is called a *Barbarism* or a *Solecism*.

26. **Barbarism** consists in using words which do not belong to the language or which have become obsolete; as, "*Obey my behests* [*commands*]."—"I knew you **whilom** [*of old*]."—"I will **deputize** [*commission or depute*] you to go in my place."—"I am very much **obligated** [*obliged*] to you."

27. It is a *barbarism* also to use a word in a sense not authorized by good usage; as, "*He is an awful good scholar,*" instead of "*He is a very good scholar.*"

28. Provincial words, or those used in particular districts, but not in general use, may be classed as barbarisms; as, "*Do you catch on?*" for "*Do you understand me?*"—"He has **soured on me,**" for "*He is on bad terms with me.*"

29. **Solecism** consists in violating rules of grammar; as, "*He knows to play,*" for "*He knows how to play.*"—"He plays a good piano," for "*He plays the piano well.*"....

II.—Propriety.

30. **Propriety** consists in using words in their proper sense.

31. To secure *Propriety*: (1) choose correctly among words formed from the same radical; (2) employ words only in such acceptation as is authorized by good usage.

Examples.—Let the Teacher show the difference in meaning between (1) *observation* and *observance*; *falseness*, *falsity*, and *falsehood*; *negligence* and *neglect*; *contemptible* and *contemptuous*. (2) *Couple* and *two*; *aggravate* and *irritate*; *predicate* and *predict*; *character* and *reputation*; *beside* and *besides*; *except* and *unless*; *like* and *as*; *mutual* and *reciprocal*.

32. In the use of prepositions with nouns, adjectives, and verbs, care is necessary to select those sanctioned by good usage. For exercises of this nature, review the Etymology and the Syntax of the Preposition.

III.—Precision.

33. **Precision** consists in using such words only as convey the meaning clearly and elegantly, and nothing more.

34. To secure *Precision* of style: (1) reject all superfluous words; (2) use the most appropriate words and syntax.

NOTE.—Exercises in synonyms, the frequent use of the dictionary, and care to use words that convey exactly the meaning intended, are the best means to secure precision in language.

IV.—Clearness.

35. **Clearness** consists in such a use and arrangement of words and clauses as may be easily understood.

36. To secure *Clearness* of style: (1) avoid **obscurity**, which consists in the use of words and constructions from which it is difficult to take any meaning; (2) avoid **equivocation**, which consists in the use of words susceptible, in the connection in which they are placed, of more than one meaning; (3) avoid **ambiguity**, which consists in such an arrangement of words or clauses as leaves the reader in doubt between two different significations; (4) avoid improper ellipses and excessive brevity; (5) avoid useless words or over-nice distinctions; (6) avoid abstract and technical language, unless when required by the nature of the subject.

36. "Care should be taken not that the reader *may* understand, but that he *must* understand, whether he will or not."—QUINTILIAN.

NOTE.—The Teacher should illustrate the foregoing by examples.

V.—Harmony.

37. **Harmony** of style consists in selecting words and of disposing of them in such a manner as pleases the ear.

38. *Harmony* is secured, in a sentence: (1) by the prevalence in it of agreeable sounds; (2) by arranging the words in such a way that the accents come at convenient and somewhat measured intervals; (3) by due attention to cadence at the close; (4) by the adaptation of sound to sense.

39. A regard for *Harmony* also requires us to avoid: (1) *tautology*, i. e., the repeating of a sound, in the progress of a sentence, by employing the same word more than once, or using, in contiguous words, similar combinations of letters; (2) avoid a succession of words of the same number of syllables.

NOTE.—Illustrations are left to the judgment of the Teacher.

VI.—Strength.

40. **Strength** of style consists in such a use and arrangement of words as give to the idea expressed its full force, so as to make a deep impression on the reader or hearer.

41. Many of the previous canons indirectly contribute to strength of style.

42. To secure *Strength of style*: (1) avoid all redundant words; (2) be careful to use properly the words employed to mark connection or transition (relatives, conjunctions, prepositions); (3) place the important word or words in that position in which they will make the greatest impression; (4) do not close a sentence with an insignificant word (an adverb, a preposition, or some other short unaccented word); (5) use figurative language judiciously.

NOTE.—The Teacher should illustrate these principles by means of examples.

VII.—Unity.

43. Unity consists in confining a sentence, a paragraph, or even a whole composition, to one leading thought or idea.

"Unity is a term used rather vaguely in rhetorical works, and students seldom get a clear idea of its meaning. In general, it means some antidote to confusion or disproportion, or it denotes clearness and symmetry; and it is applied to sentences, paragraphs, and entire compositions."—S. KERL.

44. To maintain *Unity*: (1) observe the order of time and place; (2) keep up symmetry and connection; (3) there must be something principal and something accessory, the accessory closely allied to the principal, growing out of them naturally, and making their appearance in the right place; (4) things that have no connection, or insufficient connection, should not be jumbled together in the same sentence, the same paragraph, or the same composition; (5) avoid long or improper digressions.

"Unity always seems to place the mind of the reader upon such an eminence as enables him to see the whole, and to see also that there is a proper symmetry and connection among the parts."—S. KERL.

NOTE.—Let the Teacher give exercises on *Unity of Style*.

Divisions of Style.

45. The leading divisions of style are *Sublimity*, *Beauty*, *Wit*, and *Humor*.

46. Style is also classified as *Dry*, *Concise*, *Florid*, *Elegant*, *Simple*, *Nervous*, *Labored*.

NOTE.—The explanation of these divisions, and the illustration of each by examples, are left to the judgment of the Teacher.

CHAPTER III.—FORMS OF COMPOSITION.

—PROSE, POETRY.

47. The two great leading divisions of composition, namely, *Prose* and *Poetry*, have received due practical attention in the preceding pages.

I.—Prose.

48. **Prose** is that form of composition in which a natural order and mode of expression are usually employed, without reference to a measured arrangement of syllables or the recurrence of like sounds.

II.—Poetry.

49. **Poetry** is that form of composition which is characterized by a departure from the natural order and mode of expression, or by a measured arrangement of syllables or the recurrence of like sounds.

50. The special divisions of composition already referred to may be either in *prose* or *poetry* (L. C. 1-18).

51. The writing of poetry is called *versification*.

52. **Versification** may, therefore, be defined the arrangement of words into poetical lines or verses.

53. A **Poetical Line** or **Verse** consists of a certain number of accented and unaccented syllables, arranged according to fixed rules.

54. A **Couplet** consists of two successive lines rhyming together.

55. A **Triplet** consists of three successive lines rhyming together.

56. A **Stanza** is a combination of several lines, varying in number according to the poet's fancy, and constituting a regular division of a poem or song.

The term *verse*, which means only a single line, is often incorrectly used for *stanza*.

The stanzas most commonly used are of four, six, eight, or twelve lines or verses. The Spenserian stanza is the most noted of all. It takes its name from the poet Spenser, who introduced it into our language from the Italian. It consists of nine verses, eight verses of ten syllables each, and the ninth verse of twelve syllables, called an Alexandrine.

57. A **Sonnet** is a poem of fourteen lines without stanzas.

58. **Rhyme** is, commonly, the correspondence of the last sound of one line to the last sound of another.

59. **Blank Verse** is a species of poetry which is without rhyme.

60. **Feet** are the smaller portions into which a line or verse is divided.

61. The principal feet used in English poetry may be divided into four classes; the *Iambus*, the *Trochee*, the *Anapest*, and the *Dactyl*.

62. The **Iambus** is a foot of two syllables, the first short and the second long; as, *dís-pláce*.

63. The **Trochee** is a foot of two syllables, the first long and the second short; as, *god'-dess*.

64. The **Anapest** is a foot of three syllables, the first two short and the third long; as, *in-tér-vène*.

65. The **Dactyl** is a foot of three syllables, the first long and the second and third short; as, *hap'-pi-ty*.

66. From the names of the feet are derived the names of the verses; hence a piece of poetry which consists chiefly of *Iambuses*, is called *Iambic Verse*; when *Trochees*, *Trochaic*; when *Anapests*, *Anapestic*; when *Dactyls*, *Dactylic*.

67. These classes are subdivided according to the number of feet in a verse or line. A verse consisting of but one foot is called *Monometer*; two feet, *Dimeter*; of three feet, *Trimeter*; of four feet, *Tetrameter*; of five feet, *Pentameter*; of six feet, *Hexameter*; of seven feet, *Heptameter*; of eight feet, *Octometer*.

68. **Scanning** is the dividing of verses into the feet of which they consist, according to the different kinds of meter.

NOTE.—The Teacher may, at discretion, give exercises in *Scanning* or *Scansion*. The poetic selections afford abundance of matter for these exercises.

CHAPTER IV.—FIGURES OF LANGUAGE.

69. **Figures of Language** are intentional deviations from the ordinary spelling,¹ formation, construction, or application of words.

I.—*Figures of Etymology.*

The Figures of Etymology are on page 285.

II.—*Figures of Syntax.*

70. **Figures of Syntax** are intentional deviations from the ordinary rules of construction. There are five principal Figures of Syntax: *Ellipsis*, *Pleonasm*, *Syllepsis*, *Enallage*, and *Hyperbaton*.

71. **Ellipsis** is the omission of one or more words necessary to complete the construction, but not necessary to convey the meaning; as, "*The active commonly do more than they are bound to do; the indolent, less; i. e., the indolent commonly do less than they are bound to do.*" —"*Study, if neglected, becomes irksome; that is, Study, if it is neglected, becomes irksome.*"

72. **Pleonasm** is the use of superfluous words; as, "*I saw it with my own eyes.*" The words, *with my own eyes*, form a pleonasm.

"A Pleonasm is sometimes expressive and elegant; but an unemphatic repetition of the same idea, is one of the worst faults of bad writing."—G. BROWN.

An unemphatic Pleonasm is a violation of good style, called *redundancy*.

73. **Syllepsis** is the agreement of a word according to its figurative meaning, and not according to its literal use; as, "*The city of London have expressed their sentiment with freedom and firmness.*"—JUNIUS.

74. **Enallage** is the use of one part of speech, or of one modification for another; as, "*You know that you are Brutus that speak thus.*" —SHAKESPEARE. Here the plural pronoun *you* is used instead of the singular *thou*.—"Sure some disaster has befell [befallen]." —GAY.—"They fall successive [successively], and successive [successively] rise." —POPE.

1. *Figures of Orthography* are not considered of sufficient importance to be given in this course.

75. **Hyperbaton** is the transposition of words; as, "*A man he was to all the country dear.*" The grammatical order would be. "*He was a man dear to all the country.*"—"Rings the world with the vain stir."

III.—Figures of Prosody or Rhetoric.

76. A **Figure of Prosody** is an intentional deviation from the ordinary application of words.

77. There are fifteen leading *Figures of Prosody*; *Simile, Metaphor, Personification, Allegory, Metonymy, Synecdoche, Hyperbole, Exclamation, Apostrophe, Vision, Antithesis, Climax, Epigram, Interrogation, Irony.*

78. **Classification.**—These fifteen figures may be divided into three classes: (1) those founded on *resemblance*, (2) founded on *contiguity*, (3) founded on *contrast*.

Figures Founded on Resemblance.

79. **Simile** is a statement of the resemblance of one object, act, or relation, to another, and is generally introduced by *like, as, or so*; as, "*The Assyrian came down like a wolf on the fold.*"

80. **Metaphor** is a simile without a sign, or an abridged simile; as, "*In peace he was like the gale of spring; in war, as the mountain storm.*" This is a simile. Omit the signs, *like, as*, and we have a **Metaphor**: "*In peace he was the gale of spring; in war, the mountain storm.*"

81. **Personification** is a figure by which intelligence and personality are ascribed to unintelligent beings or abstract qualities; as, "*The sea saw it and fled.*"—"And **Freedom shrieked** as *Kosciusko fell.*"

82. **Allegory** is a continued narration of fictitious events, designed to convey or illustrate important truths; as,

*"Life is a sea, as fathomless,
As wide, as terrible, and yet sometimes
As calm and beautiful. The light of Heaven
Smiles on it, and 'tis decked with every hue
Of glory and of joy. Anon, dark clouds
Arise, contending winds of fate go forth,
And Hope sits weeping o'er a general wreck."*

Figures Founded on Contiguity.

84. **Metonymy** is a figure in which the name of one object is put for the name of some other object, the two being so related that the mention of one naturally suggests the other. Literally it means a change of name. It is founded on contiguity: (1) *Cause and effect*; as, "*I am reading Shakespeare* [i. e., *his works*]."—(2) *Effect for cause*; as, "*Can gray hairs* [old age] *make folly venerable?*"—(3) *Sign for the thing signified*; as, "*The pen* [literature] *is mightier than the sword* [war]."—(4) *Container for thing contained*; as, "*To wish to tempt Heaven* [God] *is folly for the earth* [people of the earth]."—(5) *Place for the event which took place there*; as, "*Calvary* [our Lord's death] *is a reproach to the sinner.*"—(6) *Abstract for concrete*; as, "*Youth and beauty* [the young and beautiful] *shall be laid in dust.*"—(7) *Material for thing made from it*; as, "*His steel* [sword] *gleamed on high.*"

85. **Synecdoche** is the naming of the whole for a part, as of a part for the whole, or a definite number for an indefinite; as, "*The world*

[i. e., people] knows his virtue."—"This roof [house] protects you."—"Ten thousand [a large number] were on his right hand."

85. **Hyperbole** is extravagant exaggeration to make the thought more striking; as,

"The sky shrunk upward with unusual dread,
And trembling Tiber dived beneath his bed."—DRYDEN.

86. **Exclamation** is a figure which expresses a thought strongly, by expressing emotion on account of it; as, "O Happiness, how far we flee thy own sweet paths in search of thee!"—"O Vanity, O Nothingness, O mortals ignorant of your destiny!"

87. **Apostrophe** is closely allied with *exclamation*. It is turning from the regular course of the subject into an animated address; as,

"O Grave, where is thy victory?
O Death, where is thy sting?"

—Conclusion of Pope's "Dying Christian to His Soul."

88. **Vision** is a figure in which the past or the future is conceived of as present; as, "Caesar leaves [left] Gaul, crosses [crossed] the Rubicon, and enters [entered] Italy."—

"They rally! [will rally] they bleed! [will bleed] for their kingdom
and crown,

Wo, wo to the riders that trample [will trample] them down."

—CAMPBELL.

Figures Founded on Contrast.

89. **Antithesis** is a simultaneous opposition of words and thoughts so that each will appear more striking by contrast; as, "We see the effect, God alone knows the cause."—"The prodigal robs his heir, the miser robs himself."

90. **Climax** literally means *ladder*. It consists of such an arrangement of ideas in a series as to secure a gradual increase of impressiveness; as, "Since concord was lost, friendship was lost; fidelity was lost; liberty was lost;—all was lost!"

91. **Epigram** is any brief saying, prose or poetical, in which there is an apparent contradiction between the sense and the form of words; as, "The wish is father to the thought."—"Verbosity is cured by a wide vocabulary."

92. **Interrogation**, as a figure of language, is an affirmation expressed in the form of a question, for the purpose of expressing the idea more positively and vehemently; as, "Faith which is not seen in works, is it sincere?" This means to express *positively and vehemently* that *faith without good works is not sincere*.

93. **Irony** is a figure by which is expressed directly the opposite of what it is intended shall be understood, with a design that its falsity or absurdity may be evident; as, "Brutus is an honorable [contemptible] man."

Other Figures.

94. There are many other figures of language that cannot be classed under any of the above headings. In this volume, only two of them are given—*Euphemism* and *Alliteration*.

95. **Euphemism** is a figure by which a harsh or indelicate word or expression is set aside, and a softer one substituted; as, "He says a little more than the truth," for "He lies."—"The merchant prince has stopped payment [made an assignment]."

96. **Alliteration** is a repetition of the same letter at the beginning of two or more words in close connection; as, "*Up the hill he heaves a huge, round stone.*"—"He carves with classic chisel the Corinthian capital that crowns the column."

CHAPTER V.—HINTS IN REFERENCE TO COMPOSITION.

97. Ideas are acquired by reading good authors, by the study of history, geography, etc., but particularly by the *habit of observation*, which prompts the examining of objects seen, the analyzing of them, and the discovering of their causes, effects, etc.

98. Clearness, purity, propriety, and the other qualities of good style are attained by care in conversation and in writing.

I.—Invention.

99. When a subject for composition has been selected, it must be carefully meditated so as to bring out all the ideas it embraces or may awaken.

100. If it is a fact, all the circumstances are collected; the *cause*, the *result*, the *personages* who took part in it or were in any way concerned, the *time* and *place* of the occurrence, the *means* used and the *obstacles* overcome—all these are examined, and notes taken.

101. If it is a *truth* that is to be demonstrated, the *proofs*, the *objections*, the *principles* upon which the truth is based, and the *consequences* are considered. *Definitions*, *comparisons*, and *quotations* are given, if the nature of the subject requires them.

102. This serious meditation of the subject begets private views and sentiments and happy traits which come in well in the thread of the composition. These thoughts should be jotted down briefly as they occur, so that they may not be forgotten.

II.—Logical Outline.

103. It is not enough to find out the ideas which should enter into a composition; they must be coördinated, and so disposed that they may form a regular and logical chain reaching a proper sequence. Hence arises the necessity of drawing up a *plan* or *outline* indicating the order in which the ideas should be expressed.

104. Every idea which does not refer to the subject should be rigorously set aside, as well as everything which has little interest, or which does not add clearness, ornament, or strength.

105. The best form to give the *plan* or *outline* is that of a *synoptical tableau*, because it connects the chain of ideas more directly. The lessons in literature, and the outlines of composition, in this book, furnish abundant examples.

III.—Composition.

106. When the attention has for some time been concentrated on a subject, little by little the imagination is excited, the mind is filled with thoughts and sentiments. . . . This is the time to take up the pen.

107. Write with calm, without precipitation, following faithfully your plan or outline,

108. Emphatic and too florid style must be avoided with as much care as incorrectness or triviality. Beginners aim at effect; they want to construct what they call fine periods¹; they frequently use the superlative; everything they describe is **most beautiful** or **most horrible**. Care must be taken not to fall into so ridiculous a defect.

109. While writing the composition, do not stop to choose between expressions, that which is best adapted to render the thought; to do so might expose one to lose the thread of his ideas, and to take from the composition the animation that should be given to it.

110. When the composition is finished, some time must be taken to review it, so as to set aside **superfluous developments**, to give to the periods¹ more **dignity, elegance, and harmony**; to correct improper terms, barbarisms, and solecisms; to punctuate.... Correct punctuation is very important: the omission of a comma often changes materially the meaning of a whole sentence.

"Condemn that poem which many a day and many a blot have not corrected and castigated ten times to perfect accuracy."—HORACE.

SUMMARY.

In most works on the **Science of Language**, commonly called **Grammar**, a rigorous classification of the various parts is made on the first page, and each division is taken up in turn *with a scrupulous omission of reference* to the principles or practice of the succeeding divisions till each is reached. A departure from this stereotyped plan has been made in this Language Series as is to be seen throughout the work. Having treated of the principles of language from a practical standpoint, a synopsis of the four leading divisions of Language is now given.

<i>Language : its Science.</i>	GRAMMAR.	1. Orthography.	{ 1. Letters: small and capitals. 2. Syllables. 3. Separate words: Orthoëpy. 4. Spelling.
		2. Etymology.	{ 1. The ten Parts of Speech: Parsing. 2. Their modifications: Analysis. 3. Their derivation. { 1. Prefixes. 3. Suffixes. 3. Roots. 4. The Sentence: Analysis.
		3. Syntax.	{ 1. Relation of words. 2. Agreement of words. } 1. Analysis. 3. Government of words. } 2. Parsing. 4. Arrangement of words: Composition.
		4. Prosody or Rhetoric.	{ 1. Punctuation. 2. Utterance. { 1. Reading. 2. Elocution. 3. Figures: Analysis. 4. Versification. } Study of 5. Qualities of Style. Literature. 6. Criticism.

1. Sentences are often called *Periods*.

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SUPPLEMENTARY LITERARY SELECTIONS.

I.—RELIGIOUS SELECTIONS.

I.—CHRIST STILLING THE TEMPEST.

Fear was within the tossing bark
When stormy winds grew loud,
And waves came rolling high and dark,
And the tall mast was bowed.

5 And men stood breathless in their dread,
And baffled in their skill,
But one was there, Who rose and said
'To the wild sea: "Be still!"

And the wind ceased, it ceased! that word
10 Passed through the gloomy sky,
The troubled billows knew their Lord,
And sank beneath His eye.

And slumber settled on the deep,
And silence on the blast,
15 As when the righteous fall asleep,
When Death's fierce throes are past.

Thou that didst rule the angry hour,
And tame the tempest's mood,
20 O, send Thy Spirit forth in power,
O'er dark souls to brood.

Thou that didst bow the billows' pride,
Thy mandates to fulfil,
So speak to Passion's raging tide!
Speak, and say: "Peace! be still!"

—Hemans (1794—1835),

II.—ST. ELIZABETH OF HUNGARY AND THE FLOWERS.

St. Elizabeth loved to carry secretly to the poor, not only money, but provisions, and other matters which she destined for them. She went, thus laden, by the winding and rugged paths that led from the castle to the city, and
 5 to cabins of the neighboring valleys. One day, when accompanied by one of her favorite maidens, as she descended from the castle, and carrying under her mantle, bread, meat, eggs, and other food to distribute to the poor, she suddenly encountered her husband, who was returning from
 10 hunting.

Astonished to see her thus, toiling on under the weight of her burden, he said to her: "Let us see what you carry," and at the same time drew open the mantle which she held closely to her bosom; but beneath it were only red and
 15 white roses, the most beautiful he had ever seen; and this astonished him, as it was no longer the season of flowers. Seeing that Elizabeth was troubled, he sought to console her by his caresses, but he ceased suddenly, on seeing over her head a luminous appearance in the shape of a crucifix.

20 He then desired her to continue her route without being disturbed by him, and he returned to Wartburg, meditating with recollection on what God did for her, and carrying with him one of these wonderful roses, which he possessed all his life. At the spot where this meeting took
 25 place, he erected a pillar, surmounted by a cross, to consecrate for ever the remembrance of that which he had seen hovering over the head of his wife.

—Montalembert (1810—1870).

III.—IN ROME.

At last, the dream of youth
 Stands fair and bright before me,
 The sunshine of the home of truth
 Falls tremulously o'er me.

5 And tower, and spire, and lofty dome,
 In brightest skies are gleaming;
 Walk I, to-day, the ways of Rome,
 Or am I only dreaming?

THE FLOWERS.

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a cross, to con-
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(1810—1870).

- 10 No, 'tis no dream ; my very eyes
Gaze on the hill-tops seven ;
Where crosses rise and kiss the skies,
And grandly point to Heaven.
- 15 Grey ruins loom on ev'ry side,
Each stone an age's story ;
They seem the very ghosts of pride
That watch the grave of glory.
- 20 There senates sat, whose scepter sought
An empire without limit ;
Their grandeur dreamed its dream, and thought
That death would never dim it.
- 25 There rulers reigned ; yon heap of stones
Was once their gorgeous palace ;
Beside them now, on altar thrones,
The priests lift up the chalice.
- 30 There legions marched with bucklers bright,
And lances lifted o'er them ;
While flags, like eagles plumed for flight,
Unfurled their wings before them.
- 35 There poets sang, whose deathless name
Is linked in deathless verses ;
There heroes hushed with shouts of fame,
Their trampled victims' curses.
- 40 There marched the warriors back to home,
Beneath yon crumbling portal,
And placed upon the brow of Rome
The proud crown of immortal.
- 45 There soldiers stood with armor on,
In steel-clad ranks and serried,
The while their red swords flashed upon
The slave whose rights they buried.
- Here Pagan pride with scepter stood,
And fame would not forsake it,
Until a simple cross of wood
Came from the East to break it.
- That Rome is dead—here is the grave—
Dead glory rises never ;
And countless crosses o'er it wave,
And will wave on forever.

Beyond the Tiber gleams a dome
 50 Above the hill-tops seven ;
 It arches o'er the world from Rome,
 And leads the world to Heaven.

—*A. J. Ryan* (1840—)

IV.—THE JOURNEY TO BETHLEHEM.

A little group is seen to advance slowly from the mean and obscure village of Nazareth, on its way to Bethlehem, the regal city. None of the pride and circumstance of oriental traveling distinguishes its progress ; no swelling
 5 retinue of menials and dependents surrounds it, to anticipate the wants and administer to the gratification of their masters ; no well-appointed train of camels follow, to convey the provisions and conveniences almost indispensable in such a journey.

10 A poor artisan, with affectionate solicitude, alone guides the steps of the humble beast, whereon rides a tender female, apparently unfit, by her situation, to undertake so long and fatiguing a pilgrimage. When they arrive for the night's repose, no greeting hails them, no curiosity gazes
 15 on them ; when they depart to renew their toil, no good wishes are heard to cheer and encourage them on their way.

Humble, meek, and unpretending, they are passed unsaluted at every step, by the crowds, who, boasting the same descent, scorn to acknowledge them as members of
 20 the regal stock, and hasten forward to secure every accommodation, till they leave this tender maid and her offspring, no roof but a stable, and no cradle but a manger.

Upon this little group the angels attended with care more tender than they have for the ordinary just, lest they
 25 should dash their foot against a stone ; for on its safety depend the fulfilment of prophecy, the consummation of the law, the manifestation of God's truth, and the redemption of the world.

In it are centered all the counsels of Heaven since the
 30 creation of man ; for it the whole land has been put into movement ; and the Roman emperor issued his mandate from the throne of the world, solely that this maid might be brought to Bethlehem of Judea, in order that from it might come forth, in fulfilment of prophecy, the Ruler who should
 35 govern the people of God.

—*Cardinal Wiseman* (1802—1865).

V.—MASS.

To me nothing is so consoling, so piercing, so thrilling, so overcoming, as the Mass, said as it is among us. I could attend Masses for ever and not be tired. It is not a mere form of words—it is a great action, the greatest action that can be on earth. It is not the invocation merely, but, if I dare use the word, the evocation of the Eternal. He becomes present on the altar in flesh and blood, before whom angels bow and devils tremble. This is that awful event which is the scope, and the interpretation, of every part of the solemnity. Words are necessary, but as means, not as ends; they are not mere addresses to the throne of grace, they are the instruments of what is far higher, of consecration, of sacrifice. They hurry on, as if impatient to fulfil their mission. Quickly they go, the whole is quick, for they are all parts of one integral action. Quickly they go, for they are awful words of sacrifice, they are a work too great to delay upon, as when it was said in the beginning, "What thou doest, do quickly." Quickly they pass, for the Lord Jesus goes with them, as He passed along the lake in the days of his flesh, quickly calling first one and then another; quickly they pass; because as the lightning which shineth from one part of the heaven unto the other, so is the coming of the Son of Man. Quickly they pass, for they are as the words of Moses, when the Lord came down in the cloud, calling on the name of the Lord, as he passed by, "The Lord, the Lord God, merciful and gracious, long-suffering, and abundant in goodness and truth." And as Moses on the mountain, so we too "make haste and bow our heads to the earth, and adore." So we, all around, each in his place, look out for the great Advent, "waiting for the moving of the water," each in his place, with his own heart, with his own wants, with his own thoughts, with his own intentions, with his own prayers, separate but concordant, watching what is going on, watching its progress, uniting in its consummation; not painfully and hopelessly following a hard form of prayer from beginning to end, but, like a concert of musical instruments, each different, but concurring in a sweet harmony, we take our part with God's priest, supporting him, yet guarded by him. There are little children there, and old men, and simple laborers, and students in seminaries, priests preparing for Mass, priests making their thanksgiving, there are innocent maidens, and there are penitent sinners; but out of

Ryan (1840—)

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(1802—1865).

these many minds rises one Eucharistic hymn, and the
 45 great action is the measure and the scope of it.

—*Cardinal Newman.*

VI.—IMMACULATE CONCEPTION.

The day, the happy day is dawning,
 The glorious feast of Mary's chiefest praise,
 That brightens like a second morning,
 The clouded evening of these latter days.

5 High up, the realms of angels ringeth
 With hymns of triumph to its mortal Queen,
 While earth its song of welcome singeth
 In every shady grove and valley green.

10 Hail, Queen, whose life is just beginning,
 Thrice welcome, Mother of a fallen race !
 The sinless come to save the sinning,
 Thyself the chosen aqueduct of grace !

Immaculate ! O dear exemption !
 A spotless soul for God, entire and free,
 15 Redeemed with such a choice redemption,
 Angel nor saint can share the praise with thee.

O Virgin brighter than the brightest,
 'Mid all the beauteous throngs that shine above ;
 O maiden whiter than the whitest
 20 Of lily flowers in Eden's sacred grove !

Chief miracle of God's compassion,
 Choice mirror of His burning holiness,
 Whose heart His mercy deigned to fashion
 Far more than Eve's sad ruin to redress.

25 Earth's cities ! let your bells be reeling,
 And all your temple-gates wide open fling,
 With banners flying, cannon pealing,
 The blessed Queen of our Redemption sing.

See ! Mary comes ! O jubilation !
 30 She comes with love to cheer a guilty race ;
 O triumph, triumph, all creations !
 O Christians ! triumph in redeeming grace.

—*F. W. Faber.*

VII.—WHERE CAN MY SOUL FIND REST?

Dim twilight broods o'er land and sea,
The birds have hushed their melody :
I sadly gaze on yon bright star—
My soul's true home is far so far !

5 My restless heart's a stranger here !
Where'er I wander far or near
I seek in vain for joy and peace,
My homesick soul longs for release.

10 Earth's sweetest joys last but a while,
Dark tears soon quench the brightest smile,
The sparkling eye is dimmed by death,
And beauty pales at his chill breath !

15 Earth's pleasures tempt but to defile,
Earth's beauty lures but to beguile :
Wealth, like the thorn, with stinging smart,
Can only burn and wound the heart.

20 Where have the joys of childhood gone ?
Where have youth's golden visions flown ?
Where shall my yearning hopes be blest ?
Where shall my weary heart find rest ?

The stream e'er seeks the sounding sea,
The flow'ret lures the honey-bee,
The wild bird flies to its fond nest—
In Heaven alone my soul can rest !

—From Müller's "*God the Teacher of Mankind*."

VIII.—FISHERS OF MEN.

The boats are out, and the storm is high ;
We kneel on the shore and pray :
The Star of the Sea shines still in the sky,
And God is our help and stay.

5 The fishers are weak, and the tide is strong,
And their boat seems slight and frail ;
But St. Peter has steered it for them so long,
It would weather a rougher gale.

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F. W. Faber.

St John the Beloved sails with them too,
And his loving words they hear ;
10 So with tender trust the boat's brave crew
Neither doubt, or pause, or fear.

He Who sent them fishing is with them still,
And He bids them cast their net ;
And He has the power their boat to fill,
15 So we know He will do it yet.

They have cast their nets again and again,
And now call to us on shore ;
If our feeble prayers seem only in vain,
We will pray and pray the more.

20 Though the storm is loud, and our voice is drowned
By the roar of the wind and sea,
We know that more terrible tempests found
Their Ruler, O Lord, in Thee !

See, they do not pause, they are toiling on,
25 Yet they cast a loving glance
On the star above, and ever anon
Look up through the blue expanse.

O Mary, listen ! for danger is nigh,
And we know thou art near us then ;
30 For thy Son's dear servants to thee we cry,
Sent out as fishers of men.

O, watch—as of old thou didst watch the boat
On the Galilean lakes—
And grant that the fishers may keep afloat
35 Till the nets o'ercharged shall break.

—*Adelaide Ann Procter* (1825—1864).

IX.—GIVE ME THY HEART.

With echoing steps the worshipers
Departed one by one ;
The organ's pealing voice was stilled,
The vesper hymn was done ;
5 The shadows fell from roof to arch,
Dim was the incensed air,
One lamp alone, with trembling ray,
Told of the Presence there !

In the dark church she knelt alone ;
10 Her tears were falling fast ;
“ Help, Lord,” she cried, “ the shades of death
Upon my soul are cast !
Have I not shunned the path of sin,
And chosen the better part ? ”—
15 What voice came through the sacred air ?—
“ My child, give Me thy heart ! ”

“ Have I not laid before Thy shrine
My wealth, O Lord ? ” she cried ;
20 “ Have I kept aught of gems or gold,
To minister to pride ?
Have I not bade youth's joys retire,
And vain delights depart ? ”—
But sad and tender was the voice,—
“ My child, give Me thy heart ! ”

25 “ Have I not, Lord, gone day by day
Where Thy poor children dwell ;
And carried help, and gold, and food !
O Lord, Thou knowest it well !
From many a house, from many a soul,
30 My hand bids care depart : ”—
More sad, more tender was the voice,—
“ My child, give Me thy heart ! ”

“ Have I not worn my strength away
With fast and penance sore ?
35 Have I not watched and wept ? ” she cried ;
“ Did Thy dear Saints do more ?
Have I not gained Thy grace, O Lord,
And won in Heaven my part ? ”—
It echoed louder in her soul—
40 “ My child, give Me thy heart ! ”

“ For I have loved thee with a love
No mortal heart can show ;
A love so deep, My Saints in Heaven
Its depths can never know ;
45 When pierced and wounded on the Cross,
Man's sin and doom were Mine,
I loved thee with undying love,
Immortal and divine !

“I loved thee ere the skies were spread ;
50 My soul bears all thy pains ;
To gain thy love My Sacred Heart
In earthly shrines remains :
Vain are thy offerings, vain thy sighs,
Without one gift divine ;
55 Give it, My child, thy heart to Me,
And it shall rest in Mine !”

—*Adelaide A. Procter* (1825—1864).

X.—THE CATHOLIC CHURCH OF IRELAND.

But there is still another link, the most binding of any, because it is of divine foundation : it is that which connects them all, priests and people, with the great center of unity, the Rock of Ages, and without which the whole would have
6 long since ended in a wreck. This is the beacon, lit up by infinite wisdom for the Christian mariner ; and by keeping it in constant view, those great men who stood at the helm of the Irish Church, guided the vessel in triumphant security ; they set the billows, and the tempest, and the
10 terrors that encompassed them, at defiance. In unabated fidelity and veneration for the Chair of St. Peter, the Catholics of Ireland have never yet been surpassed by any Christian nation on earth ; and for their conscientious adherence to it, no other nation has ever suffered so much.
15 This it was which forced James I. to exclaim that “the very atmosphere of Ireland was infected with popery.” It was this which made bigotry outrageous, generated the penal code, drew forth the sword of persecution, and at divers periods reduced the noblest country in the world to the
20 frightful condition of a desert. Nevertheless, the same ancient belief continues to flourish triumphant amongst us ; and now, in the nineteenth century, Ireland, with her millions, glories in the appellation of Catholic : her churches are rising up magnificently and almost without number
25 throughout the land ; the glory of ancient times is revived in her seats of literature, and that the last age of this singularly protected Church may, in some respects, correspond with the days of her primitive glory, she has, within the last few years, sent forth her numerous missionaries to
30 various nations : to the East and to the West—climates to which the light of Christianity had scarcely ever before

penetrated. But that which completes her triumph, and to which Irishmen had for too long a time been strangers, is at length returned; the sun of civil and religious liberty
 35 has appeared above the horizon, the clouds of bigotry are dispersed, the wall of separation, where craft and self-policy were wont to conceal themselves, is thrown down, and the Catholic Church of Ireland, divested of all over-grown wealth, upheld by a learned and a pious priesthood, and
 40 allowed to rest on its own merits, now overspreads the land in all its luster, independent—glorious—immortal.

—*Rev. J. M. Brennan, O.S.F.*

XI.—THE IMMORTALITY OF THE PAPACY.

Even from a human point of view, there is, perhaps, no more remarkable or magnificent spectacle in history, than that presented by the long line of Roman Pontiffs. The golden chain of the succession stretches across the
 5 broad historic field, from St. Peter, in the first century, to Pius IX., in the nineteenth; and not a link of it has been broken by the changes of time and the rude shocks of events, during more than eighteen centuries! Compared with this venerable line of bishops, the oldest ancestral and
 10 royal houses of Europe are but of yesterday. These have all undergone the changes incident to human things; that has proved itself superior to all vicissitudes, and has come triumphant out of every fiery ordeal. Through sunshine and tempest, through whirlwinds and revolutions, through
 15 the wreck of empires and the changes of dynasties, through ruins cumbering its pathway during long ages, the Papacy has survived, and it still lives, with undiminished vigor, and ever-renewed vitality.

The imperial line of the Roman Cæsars began the race
 20 with the Papacy; it was strong and the Papacy was weak; but the line of the Cæsars which was inaugurated under auspices so promising and so splendid, by Augustus, after a period of less than five centuries, terminated disastrously and ingloriously in Augustulus (or the little Augustus); while
 25 the Papacy was still young, and had hardly yet gained a firm foot-hold on the earth. The line of the Eastern Cæsars began with Constantine in the fourth century, and closed with Constantine Paleologus in the fifteenth. Still the Papacy remained more firmly seated than ever on the
 30 Chair of Peter. This wonderful tenacity of life becomes

still more astonishing when we reflect upon the terrible conflicts through which the Papacy, like the Church, has passed during its long pilgrimage on earth. For three centuries the sword of persecution, wielded by the mightiest
35 empire which the world ever saw, was seldom returned to the scabbard, and to be a Roman Pontiff was to be a candidate for martyrdom. More than thirty of the early Pontiffs were made to pass from an earthly to a heavenly crown, under the ax of the pagan executioner. At each successive
40 decapitation, the cruel instruments of imperial despotism no doubt boasted that the line was extinct, and that no priest would be found bold enough to step into the dangerous post stained with the blood of the previous incumbent. No doubt the certain downfall of popery was then a hun-
45 dred times predicted, with at least as much earnestness, and with more seeming probability than it has been foretold on less plausible grounds by many in modern times, who so loudly vaunt their zeal for Christianity. But as the pagan prophecies were falsified by the event, so may we reason-
50 ably hope and confidently expect that those of their Christian imitators will not be realized. If history conveys any certain lesson, we may safely derive this steadfast conclusion from its faithful and constant verdict of eighteen centuries.
—*Most Rev. M. J. Spalding* (1810—1872).

XII.—IMMORTALITY.

I lingered several weeks around the grave of my mother, and in the neighborhood where she had lived. It was the place where I had passed my own childhood and youth. It was the scene of those early associations which become
5 the dearer to us as we leave them the farther behind. I stood where I had sported in the freedom of early childhood; but I stood alone, for no one was there with whom I could speak of its frolics. One feels singularly desolate when he sees only strange faces and hears only strange
10 voices in what was the home of his early life.

I returned to the village where I had resided for many years; but what was that spot to me now? Nature had done much for it, but Nature herself is very much what we make her. There must be beauty in our souls, or we shall
15 see no loveliness in her face; and beauty had died out of my soul. She who might have recalled it to life and thrown its hues over all the world, was—but of that I will not speak.

- It was now that I really needed the hope of immortality.
- 20 The world was to me one vast desert, and life was without end or aim. The hope of immortality! We want it when earth has lost its gloss of novelty; when our hopes have been blasted, our affections withered, and the shortness of life and the vanity of all human pursuits have come home
- 25 to us and made us exclaim: "Vanity of vanities, all is vanity." We want, then, the hope of immortality to give to life an end, an aim. We all of us at times feel this want. The infidel feels it in early life. He learns all too soon, what to him is a withering fact, that man does not complete his
- 30 destiny on earth. Man never completes anything here. What, then, shall he do, if there be no hereafter? With what courage can I betake myself to my task? I may begin; but the grave lies between me and the completion. Death will come to interrupt my work, and compel me to
- 35 leave it unfinished. This is more terrible to me than the thought of ceasing to be. I could almost, at least, I think I could, consent to be no more, after I had finished my work, achieved my destiny; but to die before my work is completed, while that destiny is but begun—this is the
- 40 death which comes to me indeed as a "King of Terrors." The hope of another life to be the complement of this, steps in to save us from this death, to give us the courage and the hope to begin. The rough sketch shall hereafter become the finished picture; the artist shall give it the
- 45 last touch at his easel; the science we had just begun shall be completed, and the incipient destiny shall be achieved. Fear not, then, to begin; thou hast eternity before thee in which to end!

—Brownson (1803—1876).

XIII.—TO MY OWN SOUL.

- Poor soul, the center of my sinful earth,
 Fooled by these rebel powers that thee array,
 Why dost thou pine within, and suffer dearth,
 Painting thy outward walls so costly gay?
- 5 Why so large cost, having so short a lease,
 Dost thou upon thy fading mansion spend?
 Shall worms, inheritors of this excess,
 Eat up thy charge? Is this thy body's end?
- 10 Then, soul, live thou upon thy servant's loss,
 And let that pine to aggravate thy store;

By terms divine in selling hours of dross ;
 Within be fed, without be rich no more :
 So shalt thou feed on death, that feeds on men,
 And, death once dead, there's no more dying then.

—*Shakespeare* (1564—1616).

XIV.—THE PASCHAL FIRE OF ST. PATRICK.

On Tara's hill the daylight dies—
 On Tara's plain 'tis dead :
 "Till Baal's unkindled fires shall rise,
 No fire must flame instead."
 5 "Tis thus the king commanding speaks,
 Commands and speaks in vain—
 For lo ! a fire defiant breaks
 From out the woods of Slane.

For there in prayer is Patrick bent,
 10 With Christ his soul is knit,
 And there before his simple tent
 The Pascal fire is lit.
 "What means this flame that through the night
 Illumines all the vale ?
 15 What rebel hand a fire dare light
 Before the fires of Baal ?"

O King ! when Baal's dark reign is o'er,
 When thyself art gone,
 20 This fire will light the Irish shore,
 And lead its people on :
 Will lead them on full many a night
 Through which they're doomed to go,
 Like that which led the Israelite
 From bondage and from woe.

25 This fire, this sacred fire of God,
 Young hearts shall bear afar,
 To lands no human foot hath trod,
 Beneath the western star.
 To lands where Faith's bright flag, unfurled
 30 By those who here have knelt,
 Shall give unto a newer world
 The scepter of the Celt,

Thus 'twill be, that there and here,
 In hovel or in hall,
 35 One night in each revolving year
 This memory shall recall,
 One hour of brightness in their night,
 Where'er the Gael may roam,
 When lore this festal fire shall light
 40 For Patrick and for home !

—*Denis Florence McCarthy* (1810—1882).

XV.—INFLUENCE OF CANADA ON THE CATHOLICITY OF
 THE UNITED STATES.

Canadian blood runs through the whole community ;
 and as the immigration from the neighboring Dominion
 is likely to continue, this element must rise in importance.
 The last century has wrought many changes, but perhaps
 5 in them all none is stranger than the influence of Canada
 on the United States. Providence seems almost in mockery
 to have made human schemes and designs result in the
 very reverse of what men aimed at and strove to accomplish.
 From the closing decade of the seventeenth century, the
 10 American Colonies, and especially New England, strove
 with all the fury of fanatic zeal to crush Canada. Expedi-
 tions went forth headed by ministers, who bore an ax with
 which to demolish every representation of "Jesus Christ
 and His crucified" that they could find in the Catholic
 15 churches of the French province. The outrages they did
 commit in cold blood, in edifices set apart for divine
 worship, and which in all international law are respected,
 are matter of history, and excited then, as they excite now,
 the reprobation of all sound thinkers. Canada fell at last,
 20 weak as she was, not that she did not struggle bravely, but
 that her vile king abandoned her. Then Providence arrested
 what seemed inevitable. Catholicity was not overthrown.
 Canada remained true to the faith, and has remained so to
 this day. The Colonies in their wrath, made this one of
 25 the great wrongs for which they raised the standard of
 revolt. They began the Revolution as ultra Protestants,
 but requiring aid, put their ultra Protestantism aside to talk
 the language of liberality and toleration, in the presence
 of the envoys, the army, and navy of Catholic France.
 30 The new governments, and the new central governments,
 have been steadily tending to the point where the state does

violence to the convictions of no man, woman or child, and enforces no State religious doctrines, or systems, or stand-points on the citizen.

- 35 Meanwhile, Catholic Canada is sending her Catholic sons, her priests, her devoted Sisterhood, into this country. New England, which sought with such rabid hate to crush Canada and Canadian Catholicity, now sees her towns swarm with Canadian Catholics, with churches and convents.
- 40 Did the early Cottons, and Mathers, and Endicotts, and Winthrops, ever dream of such a result? Did they foresee that when their stern unchristian Calvinism had given place to Unitarianism there would be seventy thousand Canadian Catholics in Massachusetts, thirteen thousand in New
- 45 Hampshire, more than twice as many in New Hampshire Grants, ten thousand in Rhode Island, and as many in Connecticut, and twenty-six thousand in the district of Maine, living their Canadian life, with church, and priest, and nun, reproducing that hated province on that New
- 50 England soil, which they sought to separate by a wall of fire from all dissent? Catholics of other lands there would be, in their eyes, bad enough; the despised Irish Catholics bad, very bad; Catholics of New England lineage, and many there be, horrible enough; but nothing, we think,
- 55 would have curdled the blood of those New England worthies of the early part of the last century, more than the mere suggestion of the possibility that the day would come when one hundred and fifty thousand Canadian Catholics would quietly seat themselves on the sacred soil of New
- 60 England!

—*J. G. Shea* (1824—).

XVI.—THE CATHOLIC CHURCH AND THE LABORING CLASSES.

- Let us now briefly consider the beneficent action and influence of the Church on the condition of the laboring and artisan classes. At the time of the Advent of our Blessed Lord, the civilization of the pagan world had reached
- 5 its height, but it was a cold, heartless civilization; it was like a marble statue by Phidias, exquisitely beautiful, and seeming to breathe and palpitate with life, but yet hard, cold, unfeeling, and pitiless. There was then no pity for the poor, and no consideration for the toiling masses.
- 10 Labor had fallen into contempt, was a badge of degradation, and considered as only fit for slaves. Workmen were

deprived of the rights of manhood, were robbed of their liberties and civil rights, and were reduced to the position of slaves. Both in Greek and Roman civilization, work
 15 had been made servile, and working men slaves. At the time of Augustus Cæsar, there were upwards of sixty millions of slaves in the vast empire over which he ruled. And these slaves were not men on whose brows an Indian or an African sun had burnt the brand of slavery; they
 20 were, in blood and race, the equals of their masters. In Roman law, a slave was not a person, but a thing; he had of course, no civil or political rights; he had no power to receive a legacy, no power of civil action, and was entirely beyond the pale and protection of the law; he had not even
 25 religious duties or hopes. He was, in every thing, absolutely subject to his master's will, who had the power of life and death over him. Such is the frightful condition to which, millions of working men were reduced in ancient civilization, when they were described by Seneca as having "fettered
 30 feet, bound hands, and branded faces."

Our divine Saviour became a working man, was a carpenter, and the reputed son of a carpenter, and for years labored and toiled with St. Joseph for his daily bread.

He thus made labor sacred, He exalted it in human
 35 estimation, and gave it a dignity in the eyes of men, and a power of merit in the eyes of God. In the Christian system, labor having become ennobled by the action and example of Christ, the workingman rose in the scale of human estimation; he ceased to be regarded as a thing,
 40 and was looked upon as a man possessing human rights and liberties and duties. Men, whether free or bond, were taught the doctrines of equality before God, who was their common Father; they were taught the doctrine of human and Christian brotherhood, that, in the language of St.
 45 Paul "in one spirit they were all baptized into one body, whether Jews or Gentiles, whether bond or free." (I. Corinthians, xii. 13.); "that they were all children of God by faith in Jesus Christ, that there was neither Jew nor Greek, neither bond nor free, but that they were all *one* in Christ
 50 Jesus." (Galatians iii. 27-28.) These blessed sounds broke with the power and magic of delightful music on the ears of the fettered slaves. Millions of human beings, bowed down under the intolerable burdens and unspeakable sorrows of slavery, lifted up their heads, raised their eyes towards
 55 Heaven, and began to hope.

—*Right Rev. John Walsh, D.D. (1830—).*

LABORING

XVII.—THE CHRISTIAN PILGRIM AT NIAGARA FALLS.

The Cataract of Niagara has been well called "nature's high altar;" the water, as it descends in white foam, the altar-cloth; the spray, the incense; the rainbow, the lights on the altar. One must cry out: "Great is the Lord, and
5 admirable are His works! How great is Thy name through the whole world! Let us adore and love Him with our whole hearts and our whole souls." As the pilgrim passes over one of the bridges that span the islands, he will see
10 torrents of water rushing madly as it were from the clouds, the only background to be seen; and he is reminded of the cataracts of heaven opened, and the earth drowned on account of sin. Here, the soul overawed with terror, might exclaim: "Come; let us hide in the clefts of the
15 rocks, in the wounds of Jesus Christ, from the face of an angry God." New beauties are constantly discovering themselves at Niagara. The eye, wandering from beauty to beauty, compels the soul to salute its Maker "as always ancient and always new." The pilgrim may cast his mind
20 back a few centuries, and consider the Indians, encamped around the falls, telling the simple tales about the creation of the world, and adoring God in the twilight of their intelligences, in the best manner they could; and he might vividly portray the whole tribe preparing the most beautiful
25 virgin for sacrifice. She is dressed in white, and placed in a white canoe, the father and mother, sisters and friends, bidding their last adieus and wetting her cheeks with tears, as they placed her in the frail bark and shoved it off on the edge of the great precipice, that she might be a sacrifice
30 of propitiation and sweet pleasure to the Great Spirit, to obtain pardon for the sins of her tribe, and good hunting. What sublime reflections will the recollection of this awful ceremony bring up!

God is great and powerful and just; but He is appeased with a sacrifice. "A humble and a contrite heart, O Lord,
35 thou wilt not despise." The poor Indians must have heard of the great sacrifice which God always demanded as an acknowledgment of His sovereign dominion over the whole world, and of the sacrifices which He enacts on account of sin. Perhaps they heard of the great sacrifices of Adam
40 and of Noe, Isaac, and Jacob, and of the sacrifice of the Adorable Son of God. In their simple ignorance, they wished to sacrifice something themselves; the young, pure, and handsome virgin is their greatest treasure. She is sacri-

A FALLS.

"nature's
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young, pure,
She is sacri-

ficed. She is sent over the Falls. They are all now dead
45 and gone, and they are before the Great Spirit which they
strove to worship, and perhaps would cry with David:
"Recollect not, O God, our ignorance." The Chris-
tian soul may here say to God: "I have been endowed
with knowledge, and with wisdom, and with grace, and
50 know that my Lord was offered in sacrifice for me; and
I wish to make no sacrifice myself. I have sinned, and
have not sacrificed my evil passions and worldly inclinations.
Come, poor Indians, teach me your simplicity, which is
better than my foolish wisdom." Again he will see a bird
55 calmly and joyously flitting across this mighty chasm, looking
down fearlessly on the scene below. It is in its native air;
it has wings to soar. Thus the soul that is freed from sin
has its wings also. It can look down with serenity upon
the wreck of worlds, and in death it is placid in the midst
60 of the storms of evil spirits, and when everything around is
in fury and commotion, arises quietly towards its God, to
rest calmly in His embrace.

—*Most Rev. J. J. Lynch, (1816—)*

ARCHBISHOP OF TORONTO.

II.—MISCELLANEOUS SELECTIONS.

I.—NIAGARA FALLS.

Hail! Sovereign of the world of floods! whose majesty
and might
First dazzles, then enraptures, then o'erawes the aching sight:
The pomp of kings and emperors, in every clime and zone,
5 Grows dim beneath the splendor of thy glorious watery
throne.

No fleets can stop thy progress, no armies bid thee stay,
But onward,—onward,—onward,—thy march still holds its
way;
10 The rising mists that veil thee as thy heralds go before,
And the music that proclaims thee is the thund'ring cataract's
roar.

Thy diadem's an emerald, of the clearest, purest hue,
Set round with waves of snow-white foam, and spray of
15 feathery dew;

While tresses of the brightest pearls float o'er thine ample
sheet,
And the rainbow lays its gorgeous gems in tribute at thy
feet.

- 20 Thy reign is from the ancient days, thy scepter from on high ;
Thy birth was when the distant stars first lit the glowing sky ;
The sun, the moon, and all the orbs that shine upon thee
now,
Beheld the wreath of glory which first bound thine infant
25 brow.

And from that hour to this, in which I gaze upon thy stream,
From age to age, in Winter's frost or Summer's sultry beam,
By day, by night, without a pause, thy waves with loud
acclaim.

- 30 In ceaseless sounds have still proclaim'd the Great Eternal's
name.

For whether, on thy forest banks, the Indian of the wood,
Or, since his day, the red man's foe on his fatherland has
stood ;

- 35 Whoe'er has seen thine incense rise, or heard thy torrent's
roar,
Must have knelt before the God of all, to worship and
adore.

Accept, then, O Supremely Great ! O Infinite ! O God !

- 40 From this primeval altar, the green and virgin sod,
The humble homage that my soul in gratitude would pay
To Thee whose shield has guarded me through all my
stormy way.

- For if the ocean be as nought in the hollow of Thine hand,
45 And the stars of the bright firmament in Thy balance grains
of sand ;

If Niagara's rolling flood seems great to us who humbly
bow,

O Great Creator of the Whole, how passing great art Thou !

- 50 But though Thy power is far more vast than finite mind can
scan,

Thy mercy is still greater shown to weak, dependent man :
For him Thou cloth'st the fertile globe with herbs, and
fruit, and seed ;

- 55 For him the seas, the lakes, the streams, supply his hourly
need.

Around, on high, or far, or near, the universal whole
 Proclaims Thy glory, as the orbs in their fixed courses roll ;
 And from creation's grateful voice the hymn ascends above,
 60 While Heaven re-echoes back to earth the chorus—"God
 is love."

—*J. S. Buckingham* (1786—1855).

II.—THE FOUNTAIN.

Into the sunshine full of the light,
 Leaping and flashing from morn till night.
 Into the moonlight whiter than snow,
 Waving as flower-like when the winds blow !
 5 Into the starlight rushing in spray,
 Happy at midnight, happy by day !
 Ever in motion, blithsome and cheery,
 Still climbing heavenward, never a-weary ;—
 Glad of all weathers still seeming best,
 10 Upward or downward, motion thy rest ;—
 Full of a nature nothing can tame,
 Changed every moment, ever the same ;—
 Ceaseless aspiring, ceaseless content,
 Darkness or sunshine thy element ;—
 15 Glorious fountain ! let my heart be
 Fresh, changeful, constant, upward like thee !

—*Jas. Russell Lowell* (1819—).

III.—LINES FROM THE BANKS OF THE ST. LAWRENCE.

Oh ! I have wondered, like the peasant boy
 Who sings at eve his Sabbath strains of joy,
 And when he hears the rude, luxuriant note
 Back to his ear on softening echoes float,
 Believes it still some answering spirit's tone,
 And thinks it all too sweet to be his own !
 I dreamed not then that, ere the rolling year
 Had filled its circle, I should wander here
 In musing awe ; should tread this wondrous world,
 10 See all its store of inland waters hurled
 In one vast volume down Niagara's steep,
 Or calm behold them, in transparent sleep,

Where the blue hills of old Toronto shed
 Their evening shadows o'er Ontario's bed!—
 15 Should trace the grand Cadaraqui, and glide
 Down the white rapids of his lordly tide
 Through mossy woods, through islets flowering fair,
 Through shades of bloom, where the first sinful pair
 For consolation might have weeping trod,
 20 When banished from the garden of their God!
 O Lady! these are miracles which man,
 Caged in the bounds of Europe's pigmy plan,
 Can scarcely dream of—which his eye must see
 To know how beautiful this world can be!

—*Moore.*

IV.—FLATTERY AND FRIENDSHIP.

Every one that flatters thee
 Is no friend in misery:
 Words are easy like the winds;
 Faithful friends 'tis hard to find;
 5 Every man will be thy friend,
 While thou hast wherewith to spend,
 But if store of crowns be scant,
 No man will supply thy want.
 If that one be prodigal,
 10 Bountiful they will him call:
 If he be addict to vice,
 Quickly him they will entice.
 But if fortune once do frown,
 Then farewell his great renown;
 15 They that fawn'd on him before,
 Use his company no more.
 He that is thy friend indeed,
 He will keep thee in thy need.
 If thou sorrow, he will weep;
 20 If thou wake, he cannot sleep.
 Thus of every grief in heart,
 He with thee doth bear a part.
 These are certain signs to know
 Faithful Friend from flattering Foe.

—*Shakespeare (1564—1616).*

V.—THE RAPID.

All peacefully gliding,
 The waters dividing,
 The indolent bateau moved slowly along,
 The rowers, light-hearted,
 5 From sorrow long parted,
 Beguiled the dull moments with laughter and song :
 " Hurrah for the Rapid ! that merrily, merrily,
 Gambols and leaps on its tortuous way ;
 10 Soon we will enter it, cheerily, cheerily,
 Pleased with its freshness, and wet with its spray."

More swiftly careering,
 The wild Rapid nearing,
 They dash down the stream like a terrified steed,
 The surges delight them,
 15 No terror affrights them,
 Their voices keep pace with the quickening speed ;
 " Hurrah for the Rapid ! that merrily, merrily,
 Shivers its arrows against us in play ;
 Now we have entered it, cheerily, cheerily,
 20 Our spirits are light as its feathery spray."

Fast downward they're dashing,
 Each fearless eye flashing,
 Though danger awaits them on every side ;
 Yon rock—see it frowning !
 25 They strike—they are drowning !
 But downward they sweep with the merciless tide ;
 No voice cheers the Rapid ! that angrily, angrily,
 Shivers their bark in its maddening play ;
 Gaily they entered it, heedlessly, recklessly,
 30 Mingling their lives with its treacherous spray.

—Charles Sangster (1822—).

VI.—GEMS.

TIME.

The iron tongue of midnight hath told twelve.

MORNING.

But look, the morn, in russet mantle clad,
 Walks o'er the dew of yon high eastern hill.

DAYBREAK.

Night's swift dragons cut the clouds full fast,
And yonder shines Aurora's harbinger ;
At whose approach, ghosts, wandering here and there,
Troop home to church-yards.

DEW ON FLOWERS.

And that same dew, which sometime on the buds
Was wont to swell, like round and orient pearls,
Stood now within the pretty floweret's eyes,
Like tears that did their own disgrace bewail.

ANTONY'S CHARACTER OF BRUTUS.

This was the noblest Roman of them all :
All the conspirators, save only he,
Did that they did in envy of great Cæsar ;
He, only, in a general honest thought,
And common good to all, made one of them.
His life was gentle ; and the elements
So mixed in him, that Nature might stand up,
And say to all the world : *This was a man !*

THE BLESSINGS OF A LOW STATION.

'Tis better to be lowly born,
And range with humble lives in content,
Than to be perked up in a glistening grief,
And wear a golden sorrow.

A FINE EVENING.

The weary sun hath made a golden set,
And by the bright track of his fiery car,
Gives token of a goodly day to-morrow.

—*Shakespeare.*

VII.--QUOTATIONS.

NIGHT.

Well might the ancient poets then confer
On night the honor'd name of counsellor,
Since struck with rays of prosperous fortune blind,
We light alone in dark afflictions find.

DESTINY.

How easy 'tis, when destiny proves kind,
With full-spread sails to run before the wind !

PEACE.

Now with a general peace the world was blest,
While ours, a world divided from the rest,
A dreadful quiet felt and worser far
Than arms, a sullen interval of war :
5 Thus when black clouds draw down the laboring skies,
Ere yet abroad the winged thunder flies,
A horrid stillness first invades the ear,
And in that silence we the tempest fear.

WISE DELAY.

'Twas not the hasty product of a day,
But the well-ripened fruit of wise delay.

FRUIT OF SUFFERINGS.

But since reformed by what we did amiss,
We by our sufferings learn to prize our bliss.

THREE POETS.

Three poets in three distant ages born,
Greece, Italy, and England did adorn.
The first in loftiness of thought surpassed ;
The next in majesty ; in both the last.
15 The force of nature could no further go ;
To make a third she joined the former two.

—Dryden.

VIII.—DEATH OF WARWICK AT BARNET.

My blood, my want of strength, my sick heart shows
That I must yield my body to the earth,
And, by my fall, the conquest to my foe.
Thus yields the cedar to the ax's edge,
5 Whose arms gave shelter to the princely eagle ;
And kept low shrubs from winter's powerful wind.
These eyes, that now are dimmed with death's black veil,
Have been as piercing as the midday sun :
To search the secret treasons of the world
10 The wrinkles in my brow, now filled with blood,
Were likened oft to kingly sepulchers ;
For who lived king but I could dig his grave ?

And who durst smile when Warwick bent his brow?
Lo, now my glory smeared in dust and blood!
15 My parks, my walks, my manors that I had,
Even now forsake me; and of all my lands
Is nothing left me but my body's length!
Why, what is pomp, rule, reign, but earth and dust?
And, live we how we can, yet die we must.
—*Shakespeare* (1564—1616).

IX.—IN THE GULF OF ST. LAWRENCE.

See you, beneath yon cloud so dark,
Fast gliding along a gloomy bark?
Her sails are full, though the wind is still,
And there blows not a breath her sails to fill!
5 Say, what doth that vessel of darkness bear?
The silent calm of the grave is there,
Save now and again a death knell rung,
And the flap of the sails with night-fog hung.
10 There lieth a wreck on the dismal shore
Of cold and pitiless Labrador;
Where, under the moon, upon mounts of frost,
Full many a mariner's bones are tost.
Yon shadowy bark hath been to that wreck,
And the dim blue fire, that light's her deck,
15 Doth play on as pale and livid a crew
As ever yet drank the churchyard dew.
To Deadman's Isle, in the eye of the blast,
To Deadman's Isle, she speeds her fast,
By skeleton shapes her sails are furled,
20 And the hand that steers is not of this world!
Oh! hurry thee on—oh! hurry thee on,
Thou terrible bark, ere the night be gone,
Nor let morning look on so foul a sight
As would blanch forever her rosy light.
—*Thomas Moore* (1779—1852).

NOTE.—These lines were written late one evening in September, 1804, after passing Deadman's Isle (Magdalen Islands). Moir (Delta) regards this poem and the Canadian Boat-Song as among the best of Moore's earlier poems, and as unsurpassed by any of his later efforts.

X.—THE MAPLE.

All hail to the broad-leaf Maple !
With her fair and changeful dress—
A type of our youthful country
In its pride and loveliness ;
Whether in Spring or Summer,
Or in the dreary Fall,
'Mid Nature's forest children,
She's fairest of them all.

Down sunny slopes and valleys
Her graceful form is seen,
Her wide umbrageous branches
The sun-burnt reaper screen ;
'Mid the dark-browed firs and cedars
Her livelier colors shine,
Like the dawn of the brighter future
On the settler's hut of pine.

She crowns the pleasant hill-tops,
Whispers on breezy downs,
And casts refreshing shadows
O'er the streets of our busy towns ;
She gladdens the aching eye-ball,
Shelters the weary head,
And scatters her crimson glories
On the graves of the silent dead.

When Winter's frosts are yielding
To the sun's returning sway ;
And merry groups are speeding
To sugar-woods away ;
The sweet and welling juices,
Which form their welcome spoil
Tell of the teeming plenty,
Which here waits honest toil.

When sweet-toned Spring, soft breathing,
Breaks Nature's icy sleep,
And the forest boughs are swaying
Like the green waves of the deep ;
In her fair and budding beauty,
A fitting emblem she
Of this our land of promise,
Of hope, of liberty.

And when her leaves all crimson,
 Droop silently and fall,
 Like drops of life-blood welling
 From a warrior brave and tall ;
 45 They tell how fast and freely
 Would her children's blood be shed,
 Ere the soil of our faith and freedom
 Should echo a foeman's tread.

Then hail to the broad-leaved Maple !
 50 With her fair and changeful dress—
 A type of our youthful country
 In its pride and loveliness ;
 Whether in Spring or Summer,
 Or in the dreary Fall,
 55 'Mid Nature's forest children
 She's fairest of them all.

—*H. F. Darnell* (1881—).

XI.—THE SHAMROCK.

Through Erin's Isle
 To sport awhile,
 As Love and Valor Wander'd,
 With wit, and sprite,
 5 Whose quiver bright
 A thousand arrows squander'd ;
 Where'er they pass
 A triple grass
 Shoots up with dewdrops streaming,
 10 As softly green
 As emerald's seen
 Through purest crystal gleaming !
 Oh ! the shamrock, the green, immortal shamrock !
 Chosen leaf
 15 Of bard and chief,
 Old Erin's native shamrock !
 Says Valor, " See
 They spring from me
 Those leafy gems of morning !"
 20 Says Love, " No, no,
 For me they grow,
 My fragrant path adorning !"

25 But Wit perceives
The triple leaves,
And cries, "Oh ! do not sever
A type that blends
Three godlike friends ;
Love, Valor, Wit, forever."
30 Oh ! the shamrock, the green, immortal shamrock !
Chosen leaf
Of bard and chief,
Old Erin's native shamrock !
—*T. Moore* (1779—1852).

XII.—THE SILVER-BIRD'S NEST.

A stranded soldier's epaulet
The waters cast ashore,
A little winged rover met,
And eyed it o'er and o'er.
5 The silver bright so pleased her sight,
On that lone, idle vest,
She knew not why she should deny
Herself a silver nest.
The shining wire she pecked and twirled ;
10 Then bore it to her bough,
Where on a flowery twig 'twas curled,
The bird can show you how ;
But when enough of that bright stuff
The cunning builder bore
15 Her house to make, she would not take,
Nor did she covet more.
And when the little artisan,
While neither pride nor guilt
Had entered in her pretty plan,
20 Her resting-place had built ;
With here and there a plume to spare
About her own light form,
Of these, inlaid with skill she made
A lining soft and warm.
25 But, do you think the tender brood
She fondled there and fed,
Were prouder when they understood
The sheen about their bed ?

Do you suppose they ever rose
 30 Of higher powers possessed,
 Because they knew they peeped and grew
 Within a silver nest?

—*Mrs H. F. Gould* (1789—1865).

XIII.—THE OLD SUGAR CAMP.

Come let us away to the old Sugar Camp ;
 The sky is serene though the ground may be damp,—
 And the little bright streams, as they frolic and run,
 Turn a look full of thanks to the ice-melting sun ;
 5 While the warm southern winds, wherever they go,
 Leave patches of brown 'mid the glittering snow.

The oxen are ready, and Carlo and Tray
 Are watching us, ready to be on the way,
 While a group of gay children with platter and spoon,
 10 And faces as bright as roses in June,
 O'er fences and ditches exultingly spring,
 Light-hearted and careless as birds on the wing.

Where's Edwin? O here he comes loading his gun ;
 Look out for the partridges—hush ! there is one !
 15 Poor victim ! a bang and a flutter—'tis o'er,—
 And those fair dappled wings shall expand nevermore ;
 It was shot for our invalid sister at home,
 Yet we sigh as beneath the tall branches we roam.

Our cheeks aglow with the long morning tramp,
 20 We soon come in sight of the old Sugar Camp ;
 The syrup already is placed in the pan,
 And we gather around it as many as can,—
 We try it on snow, when we find it is done,
 We will fill up a mould for a dear absent one.

O, gayest and best of all parties are these,
 That meet in the Camp 'neath the old maple trees,
 Renewing the love and the friendship of years,—
 They are scenes to be thought of with smiles and with tears
 When age shall have furrowed each beautiful cheek,
 25 And left in dark tresses a silvery streak.

Here brothers and sisters and comrades have met,
 And cousins and friends we can never forget ;

The prairie, the ocean divide us from some,
 Yet oft as the season for sugaring come,
 35 The cup of bright syrup to friendship we'll drain,
 And gather them home to our bosoms again.

Dear Maple, that yieldeth a nectar so rare,
 So useful in spring and in summer so fair,—
 Of autumn acknowledged the glory and queen,
 40 Attendant on every Canadian scene,
 Enshrined in our homes, it is meet thou should'st be
 Of our country the emblem, O beautiful Tree!
 —Helen M. Johnson (1835—1863).

XIV.—HOME MEMORIES.

When the sunshine is lost in the midst of the gloaming,
 And night shadows darken on mountain and lea,
 Then the lone heart takes wings and away it goes roaming
 To regions far over the billowy sea.
 5 The present is lost, and the past is before me
 All vivid and bright in the radiance of morn,
 And fancy brings back the soft spell that hung o'er me
 When youth's brilliant hopes of life's freshness were born.
 In that hour I am back where my gay childhood fled,
 10 Where life's cares and life's sorrows were scarce seen in
 dreams,
 When hope's dulcet tones, by the echoes repeated,
 Illumed passing hours in fancy's bright beams.
 The scenes that I love and the friends fondly cherished
 15 Arise in their warm hues to gladden my sight;
 The scenes that are far and the friends that have perished
 Are near and around me all life-like and bright.
 The blue changeful sky of dear Erin is o'er me,
 The green hills of Cavan rise fair on my view,
 20 The Erne is winding in brightness before me,
 And Cootehills "shady arbors" their verdure renew
 The hills and the dales famed in song and in story,
 Where Breffny's proud banner was flung to the gale,
 Where O'Reilly's bold borderers won wreaths of glory
 25 In guarding the North from the raids of the pale.
 The rath where the fairies kept house in all weather,
 The ring where they dance in the yellow moon's ray,
 The lone bush on the hill side among the green heather
 By "fairy-folk" guarded by night and by day.

30 The deep hazel woods where shillelaghs grew strongest
 (To teach "the boys" logic at market and fair,)
 Where the lark and the linnet sang loudest and longest,
 And the cuckoo's blithe solo rang clear thro' the air.

The chapel I see where my childhood was nourished
 35 In the faith of my fathers, the old and the true,
 Where religion was honored and piety flourished,
 Where virtues were many and vices were few ;
 And kneeling around me are friends, the true-hearted,
 And faces familiar, though now but a dream,
 40 For many among them have long since departed,
 To dwell in the light of eternity's beam.

O visions of home ! why so fair and so fleeting—
 Why break like the stars on the darkness of night,
 Then fly like the mist from the red dawn retreating,
 45 And leave the dull day-life no beam of your light !
 The vision is gone—not a trace is remaining—
 The stern voice of *duty* is heard at the door.

—Mrs. J. Sadlier (1820—).

XV.—TO THE RIVER CHARLES.

River ! that in silence windest
 Through the meadows bright and free,
 Till at length thy rest thou findest
 In the bosom of the sea !

5 Four long years of mingled feeling,
 Half in rest and half in strife,
 I have seen thy waters stealing
 Onward like the stream of life.

Thou hast taught me, silent River !
 10 Many a lesson, deep and long ;
 Thou hast been a generous giver,
 I can give thee but a song.

Oft in sadness and in illness
 I have watched thy current glide,
 15 Till the beauty of its stillness
 Overflowed me like a tide.

- 20 And in better hours and brighter,
 When I saw thy waters gleam,
 I have felt my heart beat lighter,
 And leap onward with thy stream.
- 25 Not for this alone I love thee,
 Nor because thy waves of blue
 From celestial seas above thee
 Take their own celestial hue.
- 30 Where yon shadowy woodlands hide thee,
 And thy waters disappear,
 Friends I love have dwelt beside thee,
 And have made thy margin dear.
- 35 More than this ;—thy name reminds me
 Of three friends all true and tried ;
 And that name, like magic, binds me
 Closer, closer to thy side.
- Friends my soul with joy remembers !
 How like quivering flames they start,
 When I fan the living embers
 On the hearthstone of my heart !
- 40 'Tis for this, thou silent River !
 That my spirit leans to thee ;
 Thou hast been a generous giver,
 Take this idle song from me.

XVI.—YOUTH AND AGE.

- 5 With cheerful step the traveler
 Pursues his early way,
 When first the dimly-darkning east
 Reveals the rising day.
- He bounds along his craggy road,
 He hastens up the height
 And all he sees and all he hears
 Administer delight.
- 10 And if the mist, retiring slow,
 Roll round its wavy white,
 He thinks the morning vapors hide,
 Some beauty from his sight,

But when behind the western clouds,
Departs the fading day,
15 How wearily the traveler
Pursues his evening way !

Sorely along the craggy road
His painful footsteps creep,
And slow with many a feeble pause,
20 He labors up the steep.

And if the mists of night close round,
They fill his soul with fear,
He dreads some unseen precipice,
Some hidden danger near.

25 So cheerfully does youth begin
Life's pleasant morning stage ;
Alas ! the evening traveler feels
The fears of weary age !

—*Robert Southey* (1774—1848).

XVII.—A SANITARY MESSAGE.

Last night, above the whistling winds,
I heard the welcome rain,
A fusillade upon the roof,
A tattoo on the pane :
5 The keyhole piped ; the chimney-top
A warlike trumpet blew ;
Yet mingling with these sounds of strife,
A softer voice stole through.

“Give thanks, O brothers !” said the voice,
10 That He who sent the rains,
Hath spared your fields the scarlet dew
That drips from patriot veins :
I've seen the grass on Eastern graves
In brighter verdure rise ;
15 But, oh ! the rain that gave it life
Sprang first from human eyes.

I came to wash away no stain
Upon your wasted lea ;
I raise no banners, save the ones
20 The forest waves to me :

Upon the mountain side, where Spring
 Her farthest picket sets,
 My *réveille* awakes a host
 Of grassy bayonets.

25 I visit every humble roof ;
 I mingle with the low :
 Only upon the highest peaks
 My blessings fall in snow ;
 Until, in tricklings of the stream
 30 And drainings of the lea,
 My unspent bounty comes at last
 To mingle with the sea."

And thus all night, above the wind,
 I heard the welcome rain,—
 35 A fusillade upon the roof,
 A tattoo on the pane :
 The keyhole piped ; the chimney-top
 A warlike trumpet blew ;
 But mingling with these sounds of strife.
 40 This hymn of peace stole through.

—Bret Harte (1887—).

XVIII.—THE VOICE OF SPRING.

I come, I come ! ye have called me long—
 I come o'er the mountains with light and song.
 Ye may trace my steps o'er the waking earth,
 By the winds which tell of the violet's birth,
 5 By the primrose stars in the shadowy grass,
 By the green leaves opening as I pass.

I have breathed on the South, and the chestnut flowers
 By thousands have burst from the forest bowers ;
 And the ancient graves, and the fallen fanes
 10 Are veiled with wreaths on Italian plains ;
 But it is not for me, in my hour of bloom,
 To speak of the ruin or the tomb !

I have pass'd on the hills of the stormy North,
 And the larch has hung all its tassels forth,
 15 The fisher is out on the sunny sea,
 And the reindeer bounds through the pastures free,
 And the pine has a fringe of softer green,
 And the moss looks bright where my foot hath been,

- I have sent through the wood-paths a glowing sigh,
20 And call'd out each voice of the deep blue sky ;
From the night-bird's lay through the starry time,
In the groves of the soft Hesperian clime,
To the swan's wild notes by the Iceland lakes,
When the dark fir-branch into verdure breaks.
- 25 From the streams and founts I have loosed the chain ;
They are sweeping on to the silvery main,
They are flashing down from the mountain brows,
They are flinging spray o'er the forest boughs,
They are bursting fresh from their sparry cave.
- 30 And the earth resounds with the joy of waves !
Come forth, O ye children of gladness ! come !
Where the violets lie may be now your home,
Ye of the rose-lip and the dew-bright-eye,
And the bounding footsteps, to meet me fly !
- 35 With the lyre, and the wreath, and the joyous lay,
Come forth to the sunshine—I may not stay.
- Away from the dwellings of care-worn men,
The waters are sparkling in wood and glen ;
Away from the chamber and sullen hearth,
- 40 The young leaves are dancing in breezy mirth !
Their light stems thrill to the wild-wood strains,
And youth is abroad in my green domains.

—*Mrs. Hemans* (1794—1835).

XIX.—WINTER IN CANADA.

- Nay, tell me not that with shivering fear,
You shrink from the thought of wintering here ;
That the cold intense of our winter time,
Is severe as that of Siberian clime ;
- 5 And if wishes could waft across the sea,
To-night in your English home you would be.
- Remember, no hedges there now are bright
With verdure, or blossoms of hawthorn white ;
In damp sodden fields, or bare garden beds,
- 10 No daisies or cowslips show their fair heads ;
Whilst cold chilling winds and skies of dark hue,
Tell, in England, as elsewhere, 'tis winter too.

20 Raise your eyes to our skies of azure hue,
 Admire their gleaming, metallic blue,
 Look round on the earth robed in bridal white,
 All glittering and flashing with diamonds bright,
 Whilst o'er head, her lover and lord, the sun,
 Shines brightly as e'er Summer he's done.

25 In a graceful sleigh, drawn by spirited steed,
 You glide o'er the snow with lightning speed,
 Whilst from harness decked with silvery bells,
 In sweet showers the sound on the clear air swells,
 And the keen bracing breeze with vigor rife,
 Sends quick through your veins warm streams of life.

30 On, with your snow-shoes, so strong and light,
 Thick blanket-coat, sash of scarlet bright,
 And away o'er the deep and untrodden snow,
 Through wood, o'er mountain, untrammelled to go,
 Through lone narrow paths where in years long fled,
 The Indian passed with light active tread.

35 What ! dare to rail at our snow-storms—O why
 Not view them with poet's or artist's eye,
 Watch each pearly flake as it falls from above,
 Like snowy plumes from some spotless dove,
 Clothing all objects in ermine of air,
 40 Far purer than that which monarchs wear !

Have you not witnessed our glorious nights,
 So brilliant with gleaming Northern-lights,
 Quick flashing and darting across the sky,
 Whilst afar in the starry heavens high,
 45 The shining moon pours down streams of light,
 O'er the silent earth robed in dazzling white ?

There are times, too, our woods show wondrous sights.
 Such as are read of in "Arabian Nights,"
 When branch and bough are all laden with gems,
 50 And sparkle like Eastern diadems ;
 And the sun sheds a blaze of dazzling light,
 On ruby, opal, and diamond bright.

But tarry till Spring on Canadian shore,
 You'll rail at our winters then no more—

55 New health and fresh life through your veins shall glow
Spite of piercing winds, spite of ice and snow,
And I'd venture to promise in truth, my friend,
'Twill not be the last that with us you'll spend.

—Mrs. Leprohon (1882—1879).

XX.—AN APRIL DAY.

All day the low hung clouds have dropped
Their garnered fulness down ;
All day that soft grey mist hath wrapped
Hill, valley, grove, and town.

5 There has not been a sound to-day
To break the calm of nature,
Nor motion, I might almost say,
Of life, or living creature.

10 Of waving bough, or warbling bird,
Or cattle faintly lowing :
I could have half believed I heard
The leaves and blossoms growing.

I stood to hear—I love it well,
The rain's continuous sound—
15 Small drops, but thick and fast they fell,
Down straight into the ground.

For leafy thickness is not yet
Earth's naked breast to screen,
Though every dripping branch is set
20 With shoots of tender green.

Sure, since I looked at early morn,
Those honeysuckle buds
Have swelled to double growth ; that thorn
Hath put forth larger studs.

25 That lilac's clearing cones have burst,
The milk-white flowers revealing ;
Even now, upon my senses first
Methinks their sweets are stealing.

30 The very earth, the steaming air
Is all with fragrance rife ;
And grace and beauty everywhere
Are flushing into life.

Down, down they come—those fruitful stores !
 Those earth-rejoicing drops !
 35 A momentary deluge pours,
 Then thins, decreases, stops.

And ere the dimples on the stream
 Have circled out of sight,
 Lo ! from the west a parting gleam
 40 Breaks forth of amber light.

But yet behold—abrupt and loud,
 Comes down the glittering rain ;
 The farewell of a passing cloud,
 The fringes of her train.

—*Geoffrey Chaucer* (1328—1400).

XXI.—THE CLOUD.

I bring fresh showers for the thirsting flowers,
 From the seas and the streams ;
 I bear light shade for the leaves when laid
 In their noon-day dreams ;
 5 From my wings are shaken the dews that waken
 The sweet buds every one
 When rocked to rest on their mother's breast,
 As she dances about the sun.
 I wield the flail of the lashing hail,
 10 And whiten the green plains under ;
 And then again I dissolve it in rain,
 And laugh as I pass in thunder.

I sift the snow on the mountain below,
 And their great pines groan aghast ;
 15 And all the night 'tis my pillow white,
 While I sleep on the arms of the blast.
 Sublime on the towers of my skyey bowers,
 Lightning my pilot, sits ;
 In a cavern under is fettered the thunder—
 20 It struggles and howls by fits.
 Over earth and ocean, with gentle motion,
 This pilot is guiding me,
 Lured by the love of the genii that move
 In the depths of the purple sea ;
 25 Over the rills and the crags and the hills,
 Over the lakes and the plains,

- Wherever he dreams under mountain or stream,
The spirit he loves remains ;
And I, all the while, bask in heaven's blue smile,
30 While he is dissolved in rains.
- The sanguine sunrise, with his meteor eyes,
And his burning plumes outspread,
Leaps on the back of my sailing rack,
When the morning star shines dead ;
35 As on the jag of a mountain crag,
Which an earthquake rocks and swings,
An eagle, alit, one moment may sit,
In the light of its golden wings.
And when sunset may breathe, from the lit sea beneath
40 Its orders of rest and love,
And the crimson pall of eve may fall
From the depth of heaven above,
With wings folded I rest, on mine airy nest,
As still as a brooding dove.
- 45 That orbid maiden, with white fire laden,
Whom mortals call the moon,
Glides glimmering o'er my fleece-like floor,
By the midnight breezes strewn ;
And whenever the beat of her unseen feet,
50 Which only the angels hear,
May have broken the woof of my tent's thin roof,
The stars peep behind her and peer ;
And I laugh to see them whirl and flee,
Like a swarm of golden bees,
55 When I widen the rent in my wind-built tent
Till the calm rivers, lakes, and seas,
Like strips of the sky fallen through me on high,
Are each paved with the moon and these.
- I bind the sun's throne with a burning zone,
60 And the moon's with a girdle of pearls ;
The volcanoes are dim, and the stars reel and swim,
When the whirlwinds my banner unfurl,
From cape to cape with a bridge-like shape,
Over a torrent sea,
65 Sunbeam-proof, I hang like a roof:
The mountains its columns be.
The triumphal arch through which I march
With hurricane, fire, and snow,

When the powers of the air are chained to my chair
 70 Is the million-colored bow ;
 The sphere-fire above its soft colors wove,
 While the moist earth was laughing below.
 I am the daughter of earth and water,
 And the nursling of the sky ;
 75 I pass through the pores of the ocean and shores ;
 I change but I cannot die.
 For after the rain, when with never a stain
 The pavilion of heaven is bare,
 And the winds and sunbeams with their convex gleams
 80 Build up the blue dome of air,
 I silently laugh at my own cenotaph
 And out of the caverns of rain,
 Like a child from the womb, like a ghost from the tomb,
 I arise and rebuild it again.

—Percy Bysshe Shelley (1792—1822).

XXII.—PSALM OF LIFE.

Tell me not, in mournful numbers,
 Life is but an empty dream !
 For the soul is dead that slumbers,
 And things are not what they seem.
 5 Life is real ! life is earnest !
 And the grave is not its goal ;
 Dust thou art, to dust returnest,
 Was not spoken of the soul.
 Not enjoyment, and not sorrow,
 10 Is our destined end or way ;
 But to act that each to-morrow,
 Find us farther than to-day.
 Art is long, and Time is fleeting,
 And our hearts, though stout and brave,
 Still like muffled drums are beating
 Funeral marches to the grave.
 In the world's broad field of battle,
 In the bivouac of life,
 Be not like dumb, driven cattle—
 20 Be a hero in the strife !

Trust no future, howe'er pleasant ;
 Let the dead past bury its dead !
 Act, act in the living present,
 Heart within and God o'er head !

25 Lives of great men all remind us
 We can make our lives sublime,
 And departing leave behind us
 Footprints on the sands of time :

30 Footprints that perhaps another,
 Sailing o'er life's solemn main,
 A forlorn and shipwrecked brother
 Seeing shall take heart again.

Let us, then, be up and doing,
 With a heart for any fate ;
 35 Still achieving, still pursuing,
 Learn to labor and to wait.

—Longfellow.

XXIII.—GRAND-PRÉ.

In the Acadian land, on the shores of the Basin of Minas,
 Distant, secluded, still, the little village of Grand-Pré,
 Lay in a fruitful valley. Vast meadows stretching eastward,
 Giving the village its name, and pasture to flocks without
 5 number.

Dikes, that the hands of the farmer had raised with labor
 incessant,
 Shut out the turbulent tides ; but at stated seasons the
 flood-gates

10 Opened, and welcomed the sea to wander at will o'er the
 meadows.

West and south those were fields of flax, and orchards, and
 corn-fields

Spreading afar and unfenced o'er the plain ; and away to
 15 the northward.

Blomidon rose, and the forests old, and aloft on the moun-
 tains

Sea-fogs pitched their tents, and mists from the mighty
 Atlantic

20 Looked on the happy valley, but ne'er from their station
 decended.

There, in the midst of its farms, reposed the Acadian village,

- Strongly built were the houses, with frames of oak and chestnut,
25 Such as the peasants of Normandy built in the reign of the Henries.
Thatched were the roofs, with dormer windows ; and gables projecting.
Over the basement below protected and shaded the door-way.
30 There, in the tranquil evenings of summer, when brightly the Sunset lighted the village street, and gilded the vanes of the chimneys,
Matrons and maidens sat in snow-white caps and in kirtles Scarlet and blue and green, with distaffs spinning the golden
35 Flax for the gossiping looms, whose noisy shuttles within doors
Mingled their sound with the whirl of the wheels and the songs of the maidens.
Solemnly down the street came the parish priest, and the
40 children
Paused in their play to kiss the hand he extended to bless them.
Reverend walked he among them ; and uprose matrons and maidens,
45 Hailing his slow approach with words of affectionate welcome ;
Then came the laborers home from the field ; and serenely the sun sank
Down to his rest, and twilight prevailed. Anon from the
50 Belfry softly the Angelus sounded, and over the roofs of the village
Columns of pale blue smoke, like clouds of incense ascending,
Rose from a hundred hearths, the homes of peace and contentment.
55 Thus dwelt together in love these simple Acadian farmers—
Dwelt in the love of God and of man. Alike were they free from
Fear, that reigns with the tyrant, and envy, the vice of
60 republics ;
Neither locks had they to their doors, nor bars to their windows ;
But their dwellings were open as day and the hearts of the owners.
65 There the richest was poor, and the poorest lived in abundance.

—Longfellow (1807—1882).

XXIV.—THE CHASE.

Few were the stragglers, following far,
That reached the lake of Vennachar ;
And when the Brigg of Turk was won,
The headmost horseman rode alone.

5 Alone, but with unbated zeal,
That horseman plied the scourge and steel ;
For, jaded now, and spent with toil,
Embossed with foam, and dark with soil,
While every gasp with sobs he drew,
10 The laboring stag strained full in view.
Two dogs of black Saint Hubert's breed,
Unmatched for courage, breath, and speed,
Fast on his flying traces came,
And all but won that desperate game ;
15 For, scarce a spear's length from his haunch,
Vindictive toiled the blood-hounds stanch ;
Nor nearer might the dogs attain,
Nor farther might the quarry strain.
Thus up the margin of the lake,
20 Between the precipice and brake,
O'er stock and rock their race they take.

The Hunter marked that mountain high,
The lone lake's western boundary,
And deemed the stag must turn to bay,
25 Where that rude rampart barred the way ;
Already glorying in the prize,
Measured his antlers with his eyes ;
For the death-wound, and death hallóo,
Mustered his breath, his whinyard drew ;
30 But, thundering as he came prepared,
With ready arm and weapon bared,
The wily quarry shunned the shock,
And turned him from the opposing rock ;
Then, dashing down a darksome glen,
35 Soon lost to hound and hunter's ken,
In the deep Trosach's wildest nook
His solitary refuge took.
There, while close couched, the thicket shed
Cold dews and wild flowers on his head,
40 He heard the baffled dogs in vain
Rave through the hollow pass amain,
Chiding the rocks that yelled again,

Close on the hounds the hunter came,
 To cheer them on the vanished game ;
 45 But, stumbling in the rugged dell,
 The gallant horse exhausted fell.
 The impatient rider strove in vain
 To rouse him with the spur and rein,
 For the good steed, his labors o'er,
 50 Stretched his stiff limbs, to rise no more
 Then, touched with pity and remorse,
 He sorrowed o'er the expiring horse,
 "I little thought, when first the rein
 I slacked upon the banks of Seine,
 55 That Highland eagle e'er should feed
 On thy fleet limbs, my matchless steed !
 Woe worth the chase, woe worth the day,
 That cost thy life, my gallant gray !"

—*Scott* (1771—1832).

XXV.—THE OLD SCHOOL CLOCK.

Old memories rush o'er my mind just now
 Of faces and friends of the past ;
 Of that happy time when life's dream was all bright,
 Ere the clear sky of youth was o'ercast.
 5 Very dear are those mem'ries,—they've clung round my
 heart,
 And bravely withstood Time's rude shock ;
 But not one is more hallowed or dear to me now
 Than the face of the old school clock.
 10 'Twas a quaint old clock with a quaint old face,
 And great iron weights and chain ;
 It stopped when it liked, and before it struck
 It creaked as if 'twere in pain.
 It had seen many years, and it seemed to say,
 15 "I'm one of the real old stock,"
 To the youthful fry, who with reverence looked
 On the face of the old school clock.

How many a time have I labored to sketch
 That yellow and time-honored face,
 20 With its basket of flowers, its figures and hands,
 And the weights and the chains in their place !

How oft have I gazed with admiring eye,
As I sat on the wooden block,
And pondered and guessed at the wonderful things
25 That were inside that old school clock !

What a terrible frown did the old clock wear
To the truant who timidly cast
An anxious eye on those merciless hands,
That for him had been moving too fast !
30 But its frown soon changed ; for it loved to smile
On the thoughtless, noisy flock,
And it creaked and whirred and struck with glee,—
Did that genial, good-humored old clock.

Well, years had passed, and my mind was filled
35 With the world, its cares and ways,
When again I stood in that little school
Where I passed my boyhood's days.
My old friend was gone ! and there hung a thing
That my sorrow seemed to mock,
40 As I gazed with a tear and a softened heart
At a new-fashioned Yankee clock.

'Twas a gaudy thing with bright painted sides,
And it looked with insolent stare
On the desks and the seats and on everything old ;
45 And I thought of the friendly air
Of the face that I missed, with its weights and chains,—
All gone to the auctioneer's block :
'Tis a thing of the past,—never more shall I see
But in memory that old school clock.

50 'Tis the way of the world : old friends pass away,
And fresh faces arise in their stead ;
But still 'mid the din and the bustle of life
We cherish fond thoughts of the dead.
Yes, dear are those mem'ries: they've clung round my heart,
55 And bravely withstood Time's rude shock ;
But not one is more hallowed or dear to me now
Than the face of that old school clock.

—J. B. O'Reilly (1844—).

XXVI.—THE DESERTED VILLAGE.

Auburn in Prosperity.

Sweet Auburn! loveliest village of the plain,
 Where health and plenty cheered the laboring swain,
 Where smiling spring its earliest visit paid,
 And parting summer's lingering blooms delayed ;
 5 Dear lovely bowers of innocence and ease,
 Seats of my youth, when every sport could please,
 How often have I loitered o'er thy green,
 Where humble happiness endeared each scene !
 How often have I paused on every charm,
 10 The shelter'd cot the cultivated farm,
 The never failing brook, the busy mill,
 The decent church that topt the neighboring hill,
 The hawthorn bush, with seats beneath the shade,
 For tainting age and weary pilgrims made !
 15 How often have I blest the coming day,
 When toil remitting lent its turn to play,
 And all the village train, from labor free,
 Led up their sports beneath the spreading tree ,
 While many a pastime circled in the shade,
 20 The young contending as the old surveyed ;
 And many a gambol frolicked o'er the ground,
 And sleights of art and feats of strength went round ;
 And still as each repeated pleasure tired
 Succeeding sports the mirthful band inspired ;
 25 The dancing pair that simply sought renown,
 By holding out, to tire each other down ;
 The swain, mistrustless of his smutted face,
 While secret laughter tittered round the place.
 These were thy charms, sweet village ! sports like these
 30 With sweet succession, taught e'en toil to please ;
 These round thy bowers their cheerful influence shed ;
 These were thy charms—but all these charms are fled.

—*Goldsmith.*

XXVII.—MUSIC.

That music breathes all through my spirit,
 As the breezes blow through a tree ;
 And my soul gives light as it quivers,
 Like moons on a tremulous sea.

- 5 New passions are wakened within me,
New passions that have not a name ;
Dim truths that I knew but as phantoms
Stand up clear and bright in the flame.
- 10 And my soul is possessed with yearnings
Which make my life broaden and swell ;
And I hear strange things that are soundless,
And I see the invisible.
- 15 Oh ! silence that clarion in mercy,—
For it carries my soul away ;
And it whirls my thoughts out beyond me,
Like the leaves on an autumnal day.
- 20 O exquisite tyranny ! silence,—
My soul slips from under my hand,
And as if by instinct is fleeing
To a dread unvisited land.
- 25 Is it sound, or fragrance, or vision ?
Vocal light wavering down from above ?
Past prayer and past praise I am floating
Down the rapids of speechless love.
- 30 I strove, but the sweet sounds have conquered :
Within me the Past is awake ;
The Present is grandly transfigured ;
The Future is clear as day-break.
- 35 Now Past, Present, Future have mingled
A new sort of Present to make ;
And my life is all disembodied,
Without time, without space, without break.
- 40 But my soul seems floating for ever
In an orb of ravishing sounds,
Through faint-falling echoes of heavens
'Mid beautiful earths without bounds.
- 45 Now sighing, as zephyrs in summer,
The concords glide in like a stream,
With a sound that is almost a silence,
Or the soundless sounds in a dream.
- 50 Then oft, when the music is faintest,
My soul has a storm in its bowers,
Like the thunder among the mountains,
Like the wind in the abbey towers.

45 There are sounds, like flakes of snow falling
In their silent and eddying rings ;
We tremble,—they touch us so lightly,
Like feathers from angels' wings.

There are pauses of marvellous silence,
50 That are full of significant sound
Like music echoing music
Under water or under ground.

That clarion again ! through what valleys
Of deep inward life did it roll,
55 Ere it blew that astonishing trumpet
Right down in the caves of my soul ?

My mind is bewildered with echoes,—
Not all from the sweet sounds without ;
But spirits are answering spirits
60 In a beautiful muffled shout.

Oh ! cease then, wild Horns ! I am fainting ;
If ye wail so, my heart will break ;
Some one speaks to me in your speaking
In a language I cannot speak.

65 Though the sounds ye make are all foreign,
How native, how household they are ;
The tone of old homes mixed with Heaven,
The dead and the angels, speak there.

Dear voices that long have been silenced,
70 Come clear from the peaceful land,
Come toned with unspeakable sweetness
From the Presence in which they stand.

Or is music the inarticulate
Speech of the angels on earth ?
75 Or the voice of the Undiscovered
Bringing great truths to the birth ?

O Music ! thou surely art worship ;
But thou art not like praise or prayer ;
And words make better thanksgiving
80 Than thy sweet melodies are.

There is another worship,
An outflow of something divine ;
For the voice of adoring silence,
If it could be a voice, were thine.

- 85 Thou art fugitive splendors made vocal,
 As they glanced from that shining sea
 Where the Vision is visible music,
 Making music of spirits who see.
- 90 Thou, Lord ! art the Father of music ;
 Sweet sounds are a whisper from Thee ;
 Thou hast made Thy creation all anthems
 Though it singeth them silently.
- 95 But I guess by the stir of this music
 What raptures in Heaven can be,
 Where the sound is Thy marvellous stillness,
 And the music is light out of Thee.
- *F. W. Faber* (1814 — 1868).

XXVIII.—ELEGY WRITTEN IN A COUNTRY CHURCH-YARD.

- The curfew tolls the knell of parting day,
 The lowing herd wind slowly o'er the lea,
 The plowman homeward plods his weary way,
 And leaves the world to darkness and to me.
- 5 Now fades the glimmering landscape on the sight,
 And all the air a solemn stillness holds,
 Save where the beetle wheels his droning flight,
 And drowsy tinklings lull the distant folds ;
- 10 Save that, from yonder ivy-mantled tower,
 The moping owl does to the moon complain
 Of such as, wandering near her secret bower,
 Molest her ancient solitary reign.
- 15 Beneath those rugged elms, that yew-tree's shade,
 Where heaves the turf in many a mould'ring heap,
 Each in his narrow cell forever laid,
 The rude forefathers of the hamlet sleep.
- 20 The breezy call of incense-breathing morn,
 The swallow twittering from the straw-built shed,
 The cock's shrill clarion, or the echoing horn,
 No more shall rouse them from their lowly bed.
- For them no more the blazing hearth shall burn,
 Or busy housewife ply her evening care ;
 No children run to lisp their sire's return,
 Or climb his knees the envied kiss to share.

- 25 Oft did the harvest to their sickle yield,
 Their furrow oft the stubborn glebe has broke ;
 How jocund did they drive their team afield !
 How bowed the woods beneath their sturdy stroke !
 Let not Ambition mock their useful toil,
 30 Their homely joys, and destiny obscure ;
 Nor Grandeur hear with a disdainful smile
 The short and simple annals of the poor.
 The boast of heraldry, the pomp of power,
 And all that beauty, all that wealth e'er gave,
 35 Await alike th' inevitable hour :
 The paths of glory lead but to the grave.
 Nor you, ye proud, impute to these the fault,
 If Memory o'er their tomb no trophies raise,
 Where, through the long-drawn aisle and fretted vault,
 40 The pealing anthem swells the note of praise.
 Can storied urn or animated bust
 Back to its mansion call the fleeting breath ?
 Can Honor's voice provoke the silent dust,
 Or Flattery soothe the dull cold ear of Death ?
 45 Perhaps in this neglected spot is laid
 Some heart once pregnant with celestial fire ;
 Hands, that the rod of empire might have swayed,
 Or waked to ecstasy the living lyre :
 But Knowledge to their eyes her ample page,
 50 Rich with the spoils of time, did ne'er unroll ;
 Chill Penury repressed their noble rage,
 And froze the genial current of the soul.
 Full many a gem of purest ray serene
 The dark unfathom'd caves of ocean bear ,
 55 Full many a flower is born to blush unseen,
 And waste its sweetness on the desert air.
 Some village Hampden, that with dauntless breast
 The little tyrant of his fields withstood ;
 Some mute inglorious Milton here may rest,
 60 Some Cromwell, guiltless of his country's blood.
 Th' applause of list'ning senates to command,
 The threats of pain and ruin to despise,
 To scatter plenty o'er a smiling land,
 And read their history in a nation's eyes,

- 65 Their lot forbade : nor circumscribed alone
Their growing virtues, but their crimes confined ;
Forbade to wade through slaughter to a throne,
And shut the gates of mercy on mankind ;
The struggling pangs of conscious truth to hide,
70 To quench the blushes of ingenuous shame,
Or heap the shrine of Luxury and Pride
With incense kindled at the Muse's flame.
Far from the madding crowd's ignoble strife,
Their sober wishes never learned to stray ;
75 Along the cool sequester'd vale of life
They kept the noiseless tenor of their way.
Yet e'en these bones from insult to protect,
Some frail memorial still erected nigh,
With uncouth rhymes and shapeless sculpture decked,
80 Implores the passing tribute of a sigh.
Their name, their years, spelt by th' unletter'd Muse,
The place of fame and elegy supply ;
And many a holy text around she strews,
That teach the rustic moralist to die.
- 85 For who, to dumb Forgetfulness a prey,
This pleasing anxious being e'er resigned,
Left the warm precincts of the cheerful day,
Nor cast one longing ling'ring look behind ?
On some fond breast the parting soul relies,
90 Some pious drops the closing eye requires ;
E'en from the tomb the voice of Nature cries,
E'en in our ashes live their wonted fires.
- For thee, who, mindful of th' unhonored dead,
Dost in these lines their artless tale relate ;
95 If chance, by lonely Contemplation led,
Some kindred spirit shall inquire thy fate.
Haply some hoary-headed swain may say,
" Oft have we seen him at the peep of dawn
Brushing with hasty steps the dews away,
100 To meet the sun upon the upland lawn.
" There at the foot of yonder nodding beech,
That wreathes its old fantastic roots so high,
His listless length at noontide would he stretch,
And pore upon the brook that babbles by.

- 105 "Hard by yon wood, now smiling as in scorn,
Mutt'ring his wayward fancies he would rove ;
Now drooping, woeful-wan, like one forlorn,
Or crazed with care, or crossed in hopeless love.
- "One morn I missed him on the 'custom'd hill,
110 Along the heath, and near his fav'rite tree ;
Another came ; nor yet beside the rill,
Nor up the lawn, nor at the wood was he ;
- "The next, with dirges due, in sad array,
Slow through the church-way path we saw him borne.
115 Approach and read (for thou canst read) the lay
Graved on the stone beneath yon aged thorn."

THE EPITAPH.

- Here rests his head upon the lap of Earth
A youth to Fortune and to Fame unknown ;
Fair Science frowned not on his humble birth,
120 And Melancholy marked him for her own.
- Large was his bounty, and his soul sincere,
Heav'n did a recompense as largely send ;
He gave to Mis'ry all he had, a tear ;
He gain'd from Heav'n ('twas all he wished` a friend.
- 125 No farther seek his merits to disclose,
Or draw his frailties from their dread abode,
(There they alike in trembling hope repose)
The bosom of his Father and his God.

—*Thomas Gray (1716—1771).*

XXIX.—THE MOON.

- When the genial sunlight has withdrawn the last fringe of
its glory from the western horizon, and the gloom of night
has fallen over the chilled earth, the pale moon delights us
with her softened rays. Beauteous in her chaste radiance,
5 she sails a peaceful queen among myriad hosts of lesser
fires. The deep azure of the firmament assumes a mellower
tint as she slowly rises to the zenith ; the glinting stars veil
their scanty light at her approach ; the deep dun of the
storm-cloud changes to a creamy white when bathed in her
10 mild effulgence. Beauty, poetry, sweetness,—all are min-

gled in her train ; all the finer feelings of our nature are brought to play as we gaze upon her loveliness. Some will refuse to look upon her, lest they forget in her beauty the glory of the sun. Others will look upon her with
 15 indifference, missing, at once, her queenly magnificence and the noble thoughts to which it gives rise. Others, finally, gaze earnestly upon her ; drink in her quiet splendor, and raise their minds to a consideration of its cause. Their intelligence expands with the knowledge they acquire of her
 20 relation to the sun ; her reflected glory, pleasing in itself, is more pleasing still, when seen as an effect of his action, and becomes the most powerful of all reasons for admiring his inexhausted and all-diffusive light.

—*Most Rev. C. O'Brien, D. D. (1843—)*

ARCHBISHOP OF HALIFAX.

XXX.—FOUNDING OF MONTREAL.

On the seventeenth of May, 1642, Maisonneuve's little flotilla—a pinnace, a flat-bottomed craft moved by sails, and two row-boats—approached Montreal ; and all on board raised in unison a hymn of praise. Montmagny was with
 5 them, to deliver the island, in behalf of the Company of the Hundred Associates, to Maisonneuve, representative of the Associates of Montreal. And here, too, was Father Vimont, Superior of the missions ; for the Jesuits had been prudently invited to accept the spiritual charge of the young
 10 colony. On the following day, they glided along the green and solitary shores now thronged with the life of a busy city, and landed on the spot which Champlain, thirty-one years before, had chosen as the fit site of a settlement. It was a tongue or triangle of land, formed by the junction of
 15 a rivulet with the St. Lawrence, and known afterwards as Point Callière. The rivulet was bordered by a meadow, and beyond rose the forest with its vanguard of scattered trees. Early spring flowers were blooming in the young grass, and birds of varied plumage flitted among the boughs.
 20 Maisonneuve sprang ashore, and fell on his knees. His followers imitated his example ; and all joined their voices in enthusiastic songs of thanksgiving. Tents, baggage, arms, and stores were landed. An altar was raised on a pleasant spot near at hand ; and Mademoiselle Mance,
 25 Madame de la Peltrie, aided by her servant, Charlotte Barré, decorated it with a taste which was the admiration of the beholders. Now all the company gathered before the

shrine. Here stood Vimont, in the rich vestments of his office. Here were the two ladies, with their servants ;
 30 Montmagny no very willing spectator ; and Maisonneuve, a warlike figure, erect and tall, his men clustering around him,—soldiers, sailors, artisans, and laborers,—all alike soldiers at need. They kneeled in reverent silence as the Host was raised ; and when the rite was over, the
 35 priest turned and addressed them :—"You are a grain of mustard-seed, that shall rise and grow till its branches overshadow the earth. You are few, but your work is the work of God. His smile is on you, and your children shall fill the land."

40 The afternoon waned ; the sun sank behind the western forest, and twilight came on. Fireflies were twinkling over the darkened meadow. They caught them, tied them with threads into shining festoons, and hung them before the altar, where the Host remained exposed. Then they pitched
 45 their tents, lighted their bivouac fires, stationed their guards, and lay down to rest. Such was the birth-night of Montreal.

—*Parkman* (1823—).

XXXI.—FEELINGS AT NIGHT.

It is night now ; and here is home. Gathered under the quiet roof, elders and children lie alike at rest. In the midst of a great peace and calm, the stars look out from the heavens. The silence is peopled with the past ; sorrowful
 5 remorse for sins and short-comings—memories of passionate joys and griefs rise out of their graves, both now alike calm and sad. Eyes, as I shut mine, look at me, that have long ceased to shine. The town and the fair landscape sleep under the starlight, wreathed in the autumn mists.
 10 Twinkling among the houses a light keeps watch here and there in what may be a sick chamber or two. The clock tolls sweetly in the silent air. Here is night and rest. An awful sense of thanks makes the heart swell, and the head bow, as I pass to my room through the sleeping house, and
 15 feel as though a hushed blessing were upon it.

—*Thackeray* (1811—1863).

XXXII.—"I'LL FIND A WAY OR I'LL MAKE IT."

The good smith strikes the iron while it is hot ; but the more skilful smith strikes the iron *hot*. The former simply utilizes favorable opportunities ; the latter deprived of such

opportunities cleverly resorts to expedients. The most useful man to society is he who neither curses bad nor idly prays for good fortune, but who proceeds with a resolute heart and a determined will to *make* his way to success.

When the Roman general of old was informed that all possible ways of beating an active and skilful enemy had been vainly exhausted, he promptly replied : "*Aut viam inveniam aut faciam.*"¹ Disregarding the tactics of his predecessors, he studied those of the victorious enemy, and attacked him at the point least expected. He "carried the war into Africa"—transferred the scene of danger from Rome to Carthage—forced the conqueror to forgo the fruits of his arduous labors and fight for his native country under the walls of its capital. Thus Hannibal, who had scaled the icy Alps, conquered many brave nations, withstood the storms of the Appenines, and overwhelmed four mighty Roman armies, was at length defeated by Scipio, a man inferior to him in genius, but his superior in activity, energy, and determination.

"He who would have the fruit must climb the tree." Waiting for the fruit to fall is waste of time. Some more enterprising person may gather it before you. Besides, when it falls it is often worthless—dashed to pieces, worm-eaten, or unpalatably ripe. Thus it is with the business of life. He who would be famous, wealthy, or happy, must labor hard, and his success will be proportionate to the energy he judiciously expends. He must not despair at want of success, no matter how frequently it may occur. Repeated failures serve but to whet the energy of the resolute man. Again and again he returns to the struggle, and in the success that finally crowns his efforts he finds the reward of his industry and perseverance.

—*Cornelius Donovan, M.A. (1847—).*

XXXIII.—THE ST. LAWRENCE.

As you leave Quebec, with its mural-crowned and castled rock, and drop down the stately river, presently the snowy fall of Montmorency, far back in its purple hollow, leaps perpetual avalanche into the abyss, and then you are abreast of the beautiful Isle of Orleans, whose low shores with their expanses of farm-land, and their groves of pine and oak, are still as lovely as when the wild grape festooned the

1. "I'll find a way or I'll make it."

primitive forests, and won from old Cartier the name of Isle Bacchus. For two hours farther down the river, either
 10 shore is bright and populous with the continuous villages of the *habitants*, each clustering about its slim-spired church, in its shallow vale by the water's edge, or lifted in more eminent picturesqueness upon some gentle height. The banks nowhere lofty or abrupt, are such as in a southern
 15 land some majestic river might flow between, wide, slumbrous, open to all the heaven and the long day till the very set of sun. But no starry palm glasses its crest in the clear cold green from these low brinks; the pale birch, slender and delicately fair, mirrors here the wintry whiteness of its
 20 boughs; and this is the sad¹ great river of the awful North.

—W. D. Howells (1837—).

XXXIV.—WINCHESTER.—LITERATURE IN ENGLAND BEFORE THE ACCESSION OF ALFRED TO THE THRONE.

Another night of ignorance settled upon England. The lights that issued from Jarrow and York became extinguished in the ruins of these noble monasteries. The Danes came, and during the greater part of the ninth century
 5 pillaged churches, depopulated cities, outraged monk and nun, and brought in their trail misery and barbarism. Their fury was especially directed against churches and monasteries. Northumbria became a waste. Learning was buried under the ruins of the monasteries. Men forgot every art
 10 of peace. To preserve their lives, hunt in the forest, and fight the Dane, became their sole occupation. They even forgot their Christianity. Contact with their heathen kinsmen aroused in them heathen recollection, and they reverted to their old heathen customs and practices. English life
 15 went back three centuries.

—Brother Azarias, F.S.C. (1847—).

XXXV.—CARTIER AT THE ST. CHARLES.

Cartier set forth to visit this greasy potentate,² ascended the river St. Charles, by him called the St. Croix, landed, crossed the meadows, climbed the rocks, threaded the forest, and emerged upon a squalid hamlet of bark cabins. When,
 5 their curiosity satisfied, he and his party were rowing for the

1. Those who know the St. Lawrence, must be at a loss to know why the author applies the adjective *sad* to this noble river.

2. *Donnacona*.

ships, a friendly interruption met them at the mouth of the St. Charles. An old chief harangued them from the bank, men, boys, and children screeched welcome from the meadow, and a troop of hilarious squaws danced knee-deep
10 in the water. The gift of a few strings of beads completed their delight and redoubled their agility; and, from the distance of a mile, their shrill songs of jubilation still reached the ears of the receding Frenchmen.

The hamlet of Stadaconé, with its king, Donnacona, and
15 its naked lords and princes, was not the metropolis of this forest state, since a town far greater—so the Indians averred—stood by the brink of the river, many days' journey above. It was called Hochelaga, and the great river itself, with a wide reach of adjacent country, had borrowed its name.
20 Thither, with his two young Indians as guides, Cartier resolved to go; but misgivings seized the guides, as the time drew near, while Donnacona and his tribesmen, jealous of the plan, set themselves to thwart it. The Breton captain turned a deaf ear to their dissuasions; whereat, failing to
25 touch his reason, they appealed to his fears.

—*Parkman* (1823—).

XXXVI.—THE HANDS.

For what concerns the hands, they are the servants of the head, they are his weapons and his auxiliaries; without them the action is weak, languishing, and half dead. Their motions, which are almost infinite, make innumerable expressions.
5 Is it not by them that we desire, that we hope, that we promise, that we call towards us, and that we reject? Besides, they are the instruments of our threats, of our petitions, of the horror which we show for things, and of the praises which we give them. By them we fear, we ask ques-
10 tions, we approve, and we refuse, we show our joy and our sadness, our doubts and our lamentations, our concerns of pity, and our admirations. In short, it may be said, that they are the language of the dumb, that they contribute not a little to the speaking of the universal tongue
15 common to all the world, which is that of painting.

—*Dryden* (1631—1700).

XXXVII.—INDIAN SUMMER.

A week or two elapsed, and then succeeded that gentler season which bears among us the name of Indian summer;

when a light haze rests upon the morning landscape, and the many-colored woods seemed wrapped in the thin drapery of a veil ; when the air is mild and calm as that of early June, and at evening the sun goes down amid a warm, voluptuous beauty, that may well outrival the softest tints of Italy. But through all the still and breathless afternoon the leaves have fallen fast in woods, like flakes of snow ; and everything betokens that the last melancholy change is at hand. And, in truth, on the morrow the sky is overspread with cold and stormy clouds ; and a raw, piercing wind blows angrily from the north-east. The shivering sentinel quickens his step along the rampart, and the half naked Indian folds his tattered blanket close around him. The shriveled leaves are blown from the trees, and soon the gusts are whistling and howling amid gray, naked twigs and mossy branches. Here and there, indeed, the beech-tree, as the wind sweeps among its rigid boughs, shakes its pale assemblage of crisp and rustling leaves. The pines and firs, with their rough tops of dark evergreen, bend and wave in the wind ; and the crow caws sullenly, as, struggling against the gusts, he flaps his black wings above the denuded woods.

—Parkman (1823—).

XXXVIII.—LILLIPUTIAN TAILORS AND COOKS.

It may perhaps divert the curious reader to give some account of my domestics, and my manner of living in this country during a residence of nine months and thirteen days. Having a head mechanically turned, and being likewise forced by necessity, I had made for myself a table and chair convenient enough, out of the largest trees in the royal park. Two hundred seamstresses were employed to make me shirts and linen for my bed and table, all of the strongest and coarsest kind they could get ; which, however, they were forced to quilt together in several folds, for the thickest was some degrees finer than lawn. Their linen is usually three inches wide, and three feet make a piece. The seamstresses took my measure as I lay on the ground, one standing at my neck, and another at my knee, with a strong cord extended, that each held by the end, while a third measured the length of the cord with a rule an inch long. Then they measured my right thumb, and desired no more ; for, by a mathematical computation that twice round the thumb is once round the waist, and by the help of my old shirt which I displayed on the ground before them for a pat-

tern, they fitted me exactly. Three hundred tailors were employed in the same manner to make me clothes ; but they had another contrivance for taking my measure. I kneeled down, and they raised a ladder from the ground to my neck ;
25 upon this ladder one of them mounted, and let fall a plumb-line from my collar to the floor, which just answered the length of my coat ; but my waist and arms I answered myself. When my clothes were finished, which was done in my house (for the largest of theirs would not have been able
30 to hold them) they looked like the patch-work made by the ladies in England, only mine were all of a color. I had three hundred cooks to dress my victuals, in little convenient huts built about my house, where they and their families lived, and prepared me two dishes apiece, I took up twenty
35 waiters in my hand and placed them on the table ; a hundred more attended below on the ground, some with dishes of meat and some with barrels of wine and other liquors slung on their shoulders, all which the waiters above drew up, as I wanted, in a very ingenious manner by certain
40 cords, as we draw the bucket up a well in Europe. A dish of their meat was a good mouthful, and a barrel of their liquor a reasonable draught. Their mutton yields to ours, but their beef is excellent, I have had a sirloin so large that I have been forced to make three bites of it ; but this is rare.
45 My servants were astonished to see me eat it bones and all, as in our country we do the leg of a lark. Their geese and turkeys I usually ate at a mouthful, and, I confess, they far exceed ours. Of their smaller fowl, I could take up twenty or thirty at the end of my knife.

—Dean Swift (1667—1745).

XXXIX.—A GEYSER IN ICELAND.

Strokr, or the Churn, you must know, is an unfortunate geyser, with so little command over his temper and his stomach that you can get a RISE out of him whenever you like. All that is necessary is to collect a quantity of sods
5 and throw them down his funnel. As he has no basin to protect him from these liberties, you can approach to the very edge of the pipe, about five feet in diameter, and look down at the boiling water which is perpetually seething at the bottom. In a few minutes the dose of turf you have
10 just administered, begins to disagree with him ; he works himself up into an awful passion ; tormented by the qualms

of incipient sickness, he groans and hisses, and boils up, and spits at you with malicious vehemence, until at last, with a roar of mingled rage and pain, he throws up into the air a column of water forty feet high, which carries with it all the
 25 sods that have been tossed in, and scatters them, scalded and half digested, at your feet. So irritated has the poor thing's stomach become by the discipline that it has undergone that, even long after all foreign matter has been thrown off, it goes on sputtering, until at last nature is exhausted,
 30 when sobbing and sighing to itself, it sinks back into the bottom of its den.

—Lord Dufferin (1826—).

XL.—THE ISLAND OF UTOPIA.

The island of Utopia is, in the middle, two hundred miles long, and holds almost at the the same breadth over a great part of it ; but it grows narrower towards both ends. Its figure is not unlike a crescent. Between its horns, the
 5 sea comes in eleven miles broad, and spreads itself into a great bay, which is environed with land to the compass of about five hundred miles, and is well secured from winds. In this great bay there is no great current : the whole coast is, as it were, one continued harbor, which gives all that live
 10 on the island great convenience for mutual commerce ; but the entry into the bay, occasioned by rocks on the one hand, and shallowness on the other, is very dangerous. In the middle of it there is one single rock which appears above the water, and may therefore easily be avoided, and on the
 15 top of it there is a tower in which a garrison is kept ; the other rocks lie under water, and are very dangerous. The channel is known only to the natives, so that if any stranger should enter the bay, without one of their pilots, he would run great danger of shipwreck. For even they themselves
 20 could not pass it safe, if some marks that are on the coast did not direct their way ; and if these should be but a little shifted, any fleet that might come against them, how great so ever it were, would be certainly lost. On the other side of the island, there are likewise many harbors ; and the coast is so
 25 fortified, both by nature and art, that a small number of men can hinder the descent of a great army. But they report (and their remains good marks of it to make it credible) that this was no island at first but a part of the continent. Utopus that conquered it (whose name it still carries, for
 30 Abraxa was its first name) brought the rude and uncivilized

inhabitants into such a good government and into that measure of politeness, that they now far excel all the rest of mankind; having soon subdued them, he designed to separate them from the continent, and to bring the sea quite
35 around them. To accomplish this, he ordered a deep channel to be dug fifteen miles long; and that the natives might not think he treated them like slaves, he not only forced the inhabitants, but also his own soldiers, to labor in carrying it on. As he set a vast number of men to work, beyond all
40 men's expectations he brought it to a speedy conclusion: and his neighbors, who at first laughed at the folly of the undertaking, no sooner saw it brought to perfection, than they were struck with admiration and terror.

There are fifty-four cities in the island, all large and well
45 built; the manners, customs, and laws of which are the same; and they are all contrived as near in the same manner as the grounds on which they stand will allow. The nearest lie at at least twenty-four miles distance from one another, and the most remote are not so far distant, but that
50 a man can go on foot in one day from it, to that which lies next it.

—*Sir Thomas More* (1480—1535).

NOTE.—The translation is Bishop Burnet's, modernized by Frederick Warner.

XLI.—ST. ANN DE BEAUPRÉ.

The principal street of St. Ann's runs along the slope of a hill which, in the summer time, is thickly covered with fruit-laden trees. Canadian homesteads of comfort and of plenty line it on either side. The population consists of
5 some hundred and fifty families, who, experiencing little of "life's long and fitful fever," spin out their days in a primitive and rural simplicity which belongs to the golden epoch of la Nouvelle France. The traveler fresh from the restless bustle of a modern Babylon, seems to find himself sud-
10 denly transported to some far-away Utopia of simple content which has slept for centuries in a charmed sleep, and awakes isolated indeed from the Juggernaut of progress. The handsome church, sole token of modern enterprise, arises like a new Aladdin's tower from amid the group of
15 quaint, almost medieval dwellings. In the spring and summer time St. Ann's awakes from a lethargy in which it has been plunged during the long winter, and, as the city of some Arabian Nights' tale, is suddenly aglow with life and

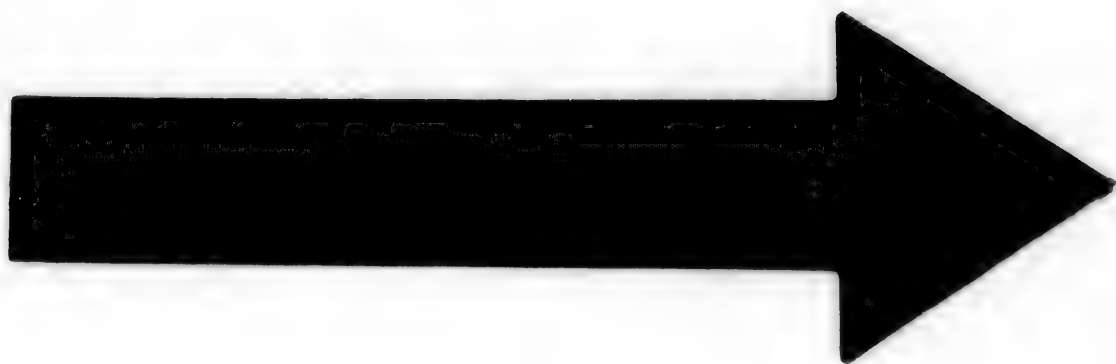
animation. Pilgrims of every rank and condition of life fill its street ; matron and maiden, priest and layman, the young and the old, the grave and the gay, come thither, an eager but silent and recollected throng, to the feet of the good St. Ann. Prayers go up, hymns ring out on the stilly evening or at tranquil morn, and the pilgrims take their homeward way, with a vision of the calm, restful loveliness of nature there in that favored spot to haunt them for many days. They remember Nature at St. Ann's with her dim and night-purpled hills amongst which linger the memories of hundreds of years, with her flowing sunlit streams, the waving of trees and grass, the dreamy village life, and above all something indescribable. That something is not, however, of nature, but is beyond and above nature—the solemn spectacle of hundreds of bell-souls setting the cold sneers of an infidel world at defiance, and praying hearty prayers that as surely arise to the throne of God as the sun that gilds their course mounts at morning to the mountain-tops. The chant, and the organ-tone, and the murmur of pilgrim voices fade into a distant memory, but the voyager down that sapphire stream, the St. Lawrence, to that hill-showered sanctuary, keeps for a life-time the impression of what he has seen and heard.

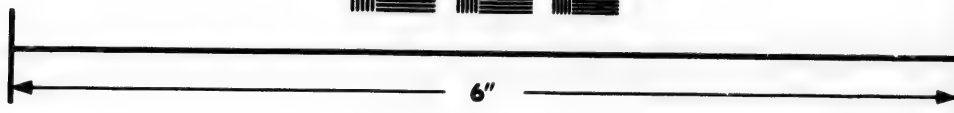
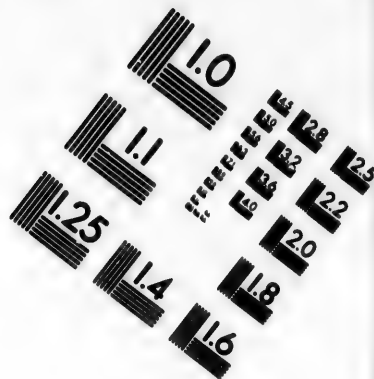
—Miss Anna T. Sadlier.

XLII.—FRENCH-CANADIAN LITERATURE.

The history of American literature, properly so called, dates back not half a century, but it has in that period produced unparalleled results. The question naturally occurs to us, Why were a people who owed their inheritance to an ancestry so glorious, a people who claimed kinship with, aye, and lineal descent from, one of the most intellectual nations upon the globe, so long in giving expression to their thoughts and sentiments, in immortalizing the great deeds going on about them ? For the early Canadian settlers were actually living out a grand epic which did not want for heroes, martyrs, battles, struggles of all kinds. The cause was in the very existence of these struggles.

Let us now consider momentarily the rise and progress of a new province in literature. To us this new province has a special interest, for it is almost wholly Catholic. It may be described as a new and powerful Catholic colony appertaining to the universal domain of letters. Its Catholicity





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and its patriotism are its two solid bases. Its Catholicity entails absolute purity of morals; its patriotism a generous
20 and elevating sentiment. In this truly remarkable literature, taken in general, there is scarcely a trace of the Voltairean cynicism which has blighted the productions of some of the finest French intellects of the day. There is an ardent love
25 of country which has no relation to the cold sneers of the modern cynic; a hopeful and healthy aspiration towards the future which owns no kinship with the morbid ravings of optimists; and, above all, there is a devotion to principle and an earnest love of truth, both the outcome of this purely Catholic spirit, which augurs well for Canada's intel-
30 lectual, moral, and material future.

Any thoughtful mind, in perusing the works which have issued, or are issuing daily, from the French-Canadian press, must be convinced of this. A French author devotes considerable attention to the moral and intellectual future of
35 New France. The praise which he bestows upon its literature is thoughtful and well considered. He finds in Canadian authors "an artistic instinct, polished form, and purity of taste." He declares that they naturally possess "the sentiment of the beautiful," but dwells especially upon what he
40 calls the most striking point of all about them. This is, "that always and everywhere in their writings is a breadth of conception and a power of generalizing thought which belong to the higher sphere of the operations of the human mind." He predicts for them "a long youth and a rare
45 vigor in their future development."

—Miss Anna T. Sadlier.

XLIII.—INTELLECTUAL POWERS IN PAINTING.

Next to sensibility, which is necessary for the perception of facts, come reflection and memory, which are necessary for the retention of them, and recognition of their resemblances. For a man may receive impression after impres-
5 sion, and that vividly and with delight, and yet, if he take no care to reason upon those impressions and trace them to their sources, he may remain totally ignorant of the facts that produced them; nay, may attribute them to facts with which they have no connection, or may coin causes for them
10 that have no existence at all. And the more sensibility and imagination a man possesses, the more likely will he be to fall into error, for then he will see whatever he expects, and ad-

mire and judge with his heart, and not with his eyes. How many people are misled, by what has been said and sung of the serenity of Italian skies, to suppose they must be more blue than the skies of the north, and think that they see them so ; whereas, the sky of Italy is far more dull and gray in color than the skies of the north, and is distinguished only by its intense repose of light. And this is confirmed by Benvenuto Cellini, who, I remember, on his first entering France, is especially struck with the clearness of the sky, as contrasted with the mist of Italy. And what is more strange still, when people see in a painting what they suppose to have been the source of their impressions, they will affirm it to be truthful, though they feel no such impression resulting from it. Thus, though day after day they may have been impressed by the tone and warmth of an Italian sky, yet not having traced the feeling to its source, and supposing themselves impressed by its blueness, they will affirm a blue sky in a painting to be truthful, and reject the most faithful rendering of all the real attributes of Italy as cold or dull.

—*Ruskin* (1819—).

XLIV.—CRANMER.

The origin of his greatness, common enough in the scandalous chronicles of courts, seems strangely out of place in a hagiology. Cranmer rose into favor by serving Henry in the disgraceful affair of his first divorce. He promoted the marriage of Ann Boleyn with the king. On a frivolous pretence he pronounced that marriage null and void. On a pretence, if possible, still more frivolous, he dissolved the ties which bound the shameless tyrant to Ann of Cleves. He attached himself to Cromwell while the fortunes of Cromwell flourished. He voted for cutting off Cromwell's head without a trial, when the tide of royal favor turned. He conformed backward and forward as the king changed his mind. He assisted, while Henry lived, in condemning to the flames those who denied the doctrine of transubstantiation. He found out, as soon as Henry was dead, that the doctrine was false. He was, however, not at a loss for people to burn. The authority of his station and of his grey hairs was employed to overcome the disgust with which an intelligent and virtuous child regarded persecution. Intolerance is always bad. But the sanguinary intolerance of a man who thus wavered in his creed, excites a loathing to

PAINTING.

For the perception which are necessary of their resemblance after impression and yet, if he take and trace them to grant of the facts them to facts with causes for them more sensibility and they will be to fall expects, and ad-

which it is difficult to give vent without calling foul names. Equally false to political and to religious obligations, the primate was first the tool of Somerset, and then the tool of
25 Northumberland. When the Protector wished to put his own brother to death, without even the semblance of a trial, he found a ready instrument in Cranmer. In spite of the canon law, which forbade a churchman to take any part in matters of blood, the archbishop signed the warrant for the
30 atrocious sentence. When Somerset had been in his turn destroyed, his destroyer received the support of Cranmer in a wicked attempt to change the course of the succession.
—*Macaulay* (1800—1859).

XLV.—YOUNG CYRUS AT THE COURT OF ASTYAGES.

Astyages, to make his grandson unwilling to return home, made a sumptuous entertainment, in which there was the utmost plenty and profusion of everything that was nice and delicate. All this exquisite cheer and magnificent preparation
5 Cyrus looked upon with great indifference; and observing Astyages to be surprised at his behaviour: "The Persians," says he to the king, "instead of going such a round-about way to appease their hunger, have a much shorter to the same end; a little bread and cresses with them answer
10 the purpose." Astyages having allowed Cyrus to dispose of all the meats as he thought fit, the latter immediately distributed them to the king's officers in waiting; to one, because he taught him to ride; to another, because he waited well on his grandfather; and to a third, because he took great
15 care of his mother. Sacas, the king's cup-bearer, was the only person to whom he gave nothing. This officer, besides the post of cup-bearer, had that likewise of introducing those who were to have audience of the king; and as he could not possibly grant that favor to Cyrus as often as he
20 desired it, he had the misfortune to displease the prince, who took this occasion to show his resentment. Astyages, testifying some concern at the neglect shown to this officer, for whom he had a particular regard, and who deserved it, as he said, on account of the wonderful dexterity with which
25 he served him: "Is that all, papa?" replied Cyrus; "if that be sufficient to merit your favor, you shall see I will quickly obtain it; for I will take upon me to serve you better than he." Immediately Cyrus is equipped as a cup-bearer, and advancing gracefully with a serious countenance, a napkin
30 upon his shoulder, and holding the cup nicely with three of

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ASTYAGES.

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his fingers, he presented it to the king with a dexterity and grace that charmed both Astyages and Mandane. When he had done, he flung himself upon his grandfather's neck, and kissing him, cried out with great joy: "O Sacas! poor
 85 Sacas! thou art undone; I shall have thy place." Astyages embraced him with great fondness, and said: "I am mighty well pleased, my dear child; nobody can serve me with a better grace; but you have forgotten one essential ceremony, which is that of tasting." And, indeed, the cup-bearer was
 40 used to pour some of the liquor into his left hand, and to taste it, before he presented it to the king: "No," replied Cyrus, "it is not through forgetfulness that I omitted that ceremony."—"Why, then," says Astyages, "for what reason did you do it?"—"Because I apprehended there was
 45 poison in the liquor."—"Poison, child! How could you think so?"—"Yes; poison, papa; for not long ago, at an entertainment you gave to the lords of your court, after the guests had drunk a little of that liquor, I perceived all their heads were turned, they sung, made a noise, and talked they
 50 did not know what: you yourself seemed to have forgotten that you were king, and they, that they were subjects: and when you would have danced, you could not stand upon your legs."—"Why," says Astyages, "have you never seen the same thing happen to your father?"—"No, never," says
 55 Cyrus.—"How is it with him when he drinks?"—"Why, when he has drunk, his thirst is quenched, and that's all."

—From Rollin's *Ancient History*.

NOTE.—We cannot too much admire the skill of the historian in giving such an excellent lesson of sobriety in this story; he might have done it in a serious, grave way, and have spoken with the air of a philosopher; for Xenophon, warrior as he was, was no less excellent a philosopher than his master, Socrates. But instead of that, he puts the instruction into the mouth of a child, and conceals under the veil of a story, which, in the original, is told with all the wit and agreeableness imaginable.—ROLLIN.

XLVI.—THE PROPRIETOR.

The person of the proprietor was entirely in character, or, in the cant of connoisseurs, in *keeping* with his possessions. His hair was short and sleek, his head round as a bullet, his face plump and peachy, his eyes meek and sanctimonious,
 5 with a little spark of earthly fire (the result of some harmless and habitual self-indulgence), gleaming unsteadily through the pupils, like the *pæta* of the Venus Erycina. His legs, shining in black silk, were crossed, so as to expose the calf to the influence of a cheerful coal fire, and a bunch of
 10 fine gold seals reposed on an incipient paunch. No collar, starched and impudent, obscured the blushing rotundity of

his beardless jaws; a muslin cravat, of the purest white, alone encircled his short neck, for he had the good taste to sit in full dress to his wine. Thus cushioned on the zephyrs, 15 not in the poetical, but the practical sense of the phrase, sipping his *cote roti*, and glancing occasionally, while the conversation proceeded, at the columns of a Dublin daily paper, sat Mr. Kirwan Damer, the owner of this mansion, and of the adjoining estate of Glendearg, in the county 20 above intimated.

—Gerald Griffin (1803—1840).

XLVII.—READING.

The best rule of reading will be a method from nature, and not a mechanical one of hours and pages. It holds each student to a pursuit of his native aim, instead of a desultory miscellany. Let him read what is proper to him, 5 and not waste his memory on a crowd of mediocrities

Nature is much our friend in this matter. Nature is always clarifying her water and her wine. No filtration can be so perfect. She does the same thing by books as by her gases and plants. There is always a selection in writers, 10 and then a selection from the selection. In the first place, all books that get fairly into the vital air of the world were written by the successful class, by the affirming and advancing class, who utter what tens of thousands feel though they cannot say. There has already been a scrutiny and choice 15 from many hundreds of young pens, before the pamphlet or political chapter which you read in a fugitive journal comes to your eye. All these are young adventurers, who produce their performance to the wise ear of Time, who sits and weighs, and, ten years hence, out of a million of pages reprints one. Again it is judged, it is winnowed by all the winds 20 of opinion, and what terrific selection has not passed on it before it can be reprinted after twenty years,—and reprinted after a century! 'Tis, therefore, an economy of time to read old and famed books. Nothing can be preserved which is not good In contemporaries, it is 25 not easy to distinguish between notoriety and fame.

Be sure, then, to read no mean books. Shun the spawn of the press on the gossip of the hour. Do not read what you shall learn, without asking, in the street and the train 30 The scholar knows that the famed books contain, first and last, the best thoughts and facts If you should transfer the amount of your reading day by day from

the newspaper to the standard authors—But who dare speak of such a thing?

- 35 The three practical rules, then, which I have to offer, are: 1. Never read any book which is not a year old. 2. Never read any but famed books. 3. Never read any but what you like; or, in Shakespeare's phrase,

"No profit goes where is no pleasure ta'en:

- 40 In brief, sir, study what you most affect."

I find certain books vital and spermatic, not leaving the reader what he was: he shuts the book a richer man. I would never willingly read any others than such. And I will venture, at the risk of inditing a list of old primers and
45 grammars, to count the few books which a superficial reader must thankfully use.

—R. W. Emerson (1808—1882).

XLVIII.—GENOA.

- Early in March the hot weather broke upon us in Genoa. There had been a continuance of rainy days, till a nocturnal thunder-storm brought with it the change. It was beautiful, yet a beauty which awed the beholder, to see the
5 ships, the Tanale, and the hills, lighted up every other minute by long-abiding sheets of deep-blue lightning. And such a day dawned upon the sea, tranquilizing and brightening its angry purple. We climbed the "olive-sandaled" Apennines at midday, by the steep Via Crucis, notwithstanding the heat. The views amply repaid us. The
10 Mediterranean was a bewildering blue; a blue I had seen in dreams, but never elsewhere till now. Here the plain of the sea was covered with glossy wakes from grotesquely-rigged fishing boats; there a breeze from the hills was ruf-
15 fling the blue into a purple; far out again it was a silvery green, with the hazy mountains of Corsica rising faintly out of its breast. To the left was a bay, guarded by brown rocks, beautifully shaped, and wherein was a streamy mist hanging over the sea, a noonday mist, blue as the water and
20 the sky. To the right, headlands after headlands put themselves forth, fainter and more faint, guarding and concealing as many quiet bays, and above them rose a glorious range of higher mountains towards Piedmont, covered with snow, tinged, very slightly tinged, with a light orange hue. And
25 at our feet, couched like a living creature, lay "Genoa the superb," blazing with white houses; her crescent port, her

domes and towers, her palaces, that are each and all old pages of history, torn from some illuminated manuscript of the Middle Ages, and whereon the illuminations are well
30 nigh faded or effaced by time and violence. Then, if on this we turned our backs for a few moments, what a sudden change awaited us ! We looked into the very inner windings of the Apennines, with here and there a quiet village, whose one white straggling street seemed in the very act of
35 scailing the rugged, treeless steep ; and such a brooding calm was there, a calm such as never comes except at noonday. It seemed a marvel two such worlds should be so near. On this side, the blue pageant of the Mediterranean, shrinking, as it were, in honorable homage from the beach, where
40 Genoa still dreams over the past in her empty palaces, on the other side, so soft, so speechless, so green a desolation ! On that platform of the Apennines and threshold of Italy, its history may well rise before us ; how Florence hated Pisa, and Venice Genoa ; and how all alike were trodden
45 under-foot of rough Transalpines, and all because the land was so beautiful, because Italy was so fatally dowered that the German bridegrooms have sought her hand with arms.

I had thought that all the feasts which fell in Lent were, by the Roman Church, postponed till afterwards. In Genoa
50 this does not seem to hold with the feast of the Annunciation of our Lady ; as it does not in the Greek Church. The city was plunged into one entire tumult of holiday. All the shops were shut ; but booths of fruit and every kind of eatables crowded the street. Lent seemed forgotten. The
55 churches were thronged by men well dressed, and women almost gorgeously appareled. Bells ringing, chiming, and playing tunes without intermission all day. Genoa was a chaos of bells. All sounds of labor were hushed ; the steamboats were stopped in the middle of their voyages,
60 and every street was filled with heaps, or rather stacks of flowers, wherewith to honor the images and altars of the Blessed Virgin. We ourselves were quite possessed with the Sunday feeling of the day ; and, not to be utterly without sympathy with the Genoese around us, we decorated
65 our room with a bunch of crimson tulips, apparently the favorite flower, that we might not be without somewhat to remind us of her

Who so above all mothers shone ;
The Mother of God, the Blessed One.

—Faber (1814—1863).

OUTLINES OF COMPOSITIONS.

I.

PAPER.

PAPER.

1. Material: rags, barks, fibers, cane, wood, grasses, &c.
2. How made: { With aid of water, substance reduced to pulp.... proper machinery.
3. Uses: Writing, drawing, wrapping, measuring, patterns, wearing apparel, &c.
4. Sold by: manufacturers, pasteboard makers book binders, book-sellers.

II.

LETTER TO A FRIEND.

LETTER.

- Heading: place, date.
- Introduction. { Address: name and title, directions.
Salutation.
1. When vacation commenced.... Where spent.
2. Companions.
3. Amusements: hunting, fishing, base-ball, lacrosse, rowing, swimming.
4. Description of one particular day.
5. Things of special interest.
6. Mingled joy and sorrow at close.... Causes.
- Complimentary closing.

III.

THE MASON.

THE MASON.

1. What he is: a builder in stone or brick.
2. Instruments used: guaging-board, trowel, level, plumb, chisel, hammer.
3. What he builds: dwelling-houses, churches, bridges, fortifications, &c.
4. How he builds: prepares stone, mortar; lays foundation, builds walls.

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IV.

THE TONGUE.

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|-------------|------------------------------|--|
| THE TONGUE. | 1. Definition : | The chief organ of speech. |
| | 2. Good done by the tongue. | { 1. It keeps civil society together.
{ 2. It instructs.... persuades to good.... consoles the afflicted
.... encourages the desponding
.... makes known our wants
.... praises God. |
| | 3. Evils done by the tongue. | { 1. Excites strife.... lawsuits.... divisions.... wars.
{ 2. Speaks error.... lies.... calumny.... blasphemy. |
| | 4. St. James. | { 1. Calls the tongue : a fire, a deadly poison, a world of iniquity.
{ 2. Compares the tongue to a rudder. |
| | 5. Conclusion. | { 1. Restrain the tongue.
{ 2. Use the tongue to praise God.... for neighbor's welfare.... when necessity requires. |

V.

SNOW.

- | | | |
|-------|--|--|
| SNOW. | 1. Definition : | Vapor condensed and frozen into flakes. |
| | 2. Where snow is not seen : | In tropical countries, except on tops of high mountains. |
| | 3. Where seen. | { 1. At all times in the Arctic regions.
{ 2. At times in temperate climates. |
| | 4. Snow in parts of Canada from November till May. | |
| | 5. Uses. | { 1. It forms a warm covering for delicate plants and for grain sown in the fall.
{ 2. It is a material from which new roads are formed during the winter months. |
| | 6. Evils. | { 1. Prevents vegetation in cold climates.
{ 2. Exposes animals to starvation.
{ 3. Brings sufferings to the poor. |

VI.

CHRISTMAS.

- | | | |
|------------|---|--|
| CHRISTMAS. | 1. Definition : | The Feast that commemorates the birth of Christ. |
| | 2. Established by the Catholic Church. | |
| | 3. Services of the Church at this season. | { 1. Dwell on the history of the origin of our faith.
{ 2. Increase in fervor during Advent.
{ 3. Full jubiles on Xmas.-Day. |

CHRISTMAS.—Continued.

CHRISTMAS.

- | | | |
|-----------------|---|--|
| 4. Privileges. | { | 1. Every priest can say three Masses. |
| | | 2. Law of abstinence suspended. |
| | | 1. Religious. { 1. Assist at the divine offices. |
| 5. Observances. | { | 2. Approach the Holy Table. |
| | | 1. Visit of Santa Claus to children. |
| | | 2. Social. { 2. Mutual visits of friends. |
| 6. Effects. | { | 1. Increased assistance to the poor. |
| | | 2. Reconciliations. |
| | | 3. Strengthens bonds of friends and love. |
| | | 4. Excites Christians to practice virtue. |

VII.

THE MONTH OF MARY.

MONTH
OF MARY.

- | | | |
|--|---|---|
| 1. What it means: It is the month of May consecrated by the Church to M. B. V. | { | 1. Brooks, rivers, and lakes set free. |
| | | 2. Grass in the fields.... Leaves on the trees.... Flowers bud and bloom. |
| | | 3. Birds return and delight us with their notes. |
| | | 4. Boating, fishing, fowling, baseball, lacrosse, etc. |
| 2. Natural charms. | { | 1. Altars of M. B. V. adorned. |
| | | 2. Offices in honor of M. B. V. |
| | | 3. Recitation of Rosary in common. |
| 3. Religious charms. | { | 1. Time of special blessings for soul and body. |
| | | 2. Harvest time for eternity. |
| | | 4. What month of Mary is for us. |

VIII.

HYGIENE.

HYGIENE.

- | | | |
|--|---|--|
| Definition: That which treats of the means to preserve or to restore health. | { | 1. Well-regulated exercise. |
| | | 2. Temperance at table. |
| | | 3. Cleanliness of clothes and body. |
| | | 4. Ventilation and healthy location of houses. |
| 2. Favorable to health. | { | |
| | | |
| | | |
| | | |

HYGIENE.—Continued.**HYGIENE.**

- | | | |
|---------------|---|---|
| 3. Dangerous. | { | 1. Cold drinks and currents of air when body is heated. |
| | | 2. Eating freely between meals. |
| | | 3. Sudden change of temperature. |
| | | 4. To seek shelter under a tree during a storm. |
| | | 1. Should not use dangerous play-things. |
| 4. Children. | { | 2. Should not swim without some one to aid them. |
| | | 3. Should not eat unripe fruits. |
| | | 4. Should not keep pins or pens in their mouths. |
| | | 1. Consult a physician. |
| 5. When sick. | { | 2. Follow his prescriptions exactly. |

IX.**CHOICE OF COMPANIONS.****CHOICE OF COMPANIONS.**

- | | | |
|--|---|--|
| 1. Companions compared to books : powerful for good or for evil. | { | 1. We adopt their principles. |
| | | 2. We contract their manners. |
| | | 3. We copy their conduct. |
| | | 3. Earliest friends should be the members of one's own family. |
| | | 4. Our companions should be. |
| { | 1. Not too much above us in social scale. | |
| | 2. Educated. | |
| | 3. Virtuous. | |

X.**BIRDS' NESTS.****BIRDS' NESTS.**

- | | | |
|--|---|--------------------------------------|
| 1. Definition: The abodes in which birds lay their eggs and hatch. | { | 1. In banks of clay, sand, &c. |
| | | 2. In holes in walls. |
| | | 3. On trees. |
| | | 3. Materials used. |
| | | 4. Form: Oval-shaped. |
| { | 1. Straws or leaves collected together. | |
| | 2. Twigs, straws, moss, hair, &c., interwoven and warmly lined. | |
| | 3. Clay or soft material which hardens by degrees. | |
| 5. How Providence is seen. | { | 1. Open at top. |
| | | 2. Open at side when built in walls. |
| | | 3. Roofed over and open at side. |
| { | 1. In teaching industry to the weak. | |
| | 2. In teaching foresight to the careless. | |

XI.

GRANDFATHER'S CLOCK.

GRAND-
FATHER'S
CLOCK.

- | | | | |
|---|--------------------|---|--|
| { | 1. Why so called. | { | 1. Height. |
| | 2. Description. | | 2. Materials. |
| | 3. Greatly prized. | | 3. Any peculiarities in work-
manship. |
| | 4. Its fate. | | 1. By Grandfather.... Why?
2. By ourselves.... Why? |

XII.

TIME AND ITS PRINCIPAL DIVISIONS.

TIME.

- | | | | |
|---|---|---|---|
| { | 1. Definition of time. | { | 1. Measure of duration; season; age.—WORCESTER. |
| | 2. Divisions: Centuries, years, months, weeks, days, hours, minutes, seconds. | | 2. ....—PERSONAL. |
| | 3. Compared to. | | 1. A vapor. |
| | 4. How lost. | | 2. Passage of a bird through the air; of a ship through the water. <i>Show points of resemblance.</i> |
| | 5. Importance of good use. | | 1. Doing evil. |
| | | | 2. Doing what is useless. |
| | 3. Doing nothing. | | |
| | 1. In regard to temporal happiness. | | |
| | 2. In regard to eternal happiness. | | |

XIII.

THE MOST BLESSED VIRGIN.

THE MOST
BLESSED
VIRGIN.

- | | | | |
|---|---|---|--|
| { | 1. Birth: M. B. V. is the daughter of Sts. Joachim and Ann. | { | 1. In her Immaculate Conception. |
| | 2. Greatness. | | 2. In her dignity. |
| | 3. Honored. | | 3. In her power. |
| | 4. How we should act. | | 1. By the Blessed Trinity. |
| | | | 2. By the Angels. |
| | | | 3. By the Church and her true children. |
| | | | 1. Imitate her virtues. |
| | | | 2. Have recourse to her in all our wants. |
| | | | 3. Propagate the worship to which she is entitled, |

XIV.

A BEAR AND HER CUBS.

BEAR AND
CUBS.

1. Where bears are found : Europe, Asia, North and South America.
2. Principal kinds : Brown, Black, Grisly, Polar, Sloth.
3. The common bear.
 1. Length, about four feet.
 2. Height, about three feet.
 3. Fur, brown and wooly in young ; smooth in old.
4. Food : nearly omnivorous.
 1. The skin, for clothing.
 2. The flesh, for food.
 3. The fat, an ingredient for the hair.
 4. The intestines, used instead of glass.
5. Uses.
6. Produces from one to three young ones at a birth.
7. Relate a story to show attachment of a bear to her cubs.

XV.

THE FARMER DURING HARVEST TIME.

THE FARMER
AND HARVEST
TIME.

1. What *harvest time* is.
2. When *harvest time* commences in Canada.
3. Order followed in gathering the harvest.
4. The aid science and art render to the farmer during *harvest time*.
5. What the farmer does after gathering the harvest.
6. The amusements during *harvest time*.

"What joy in dreamy ease to lie amid a field
new shorn,
And see all round on sun-lit slopes the piled
up stacks of corn !"

XVI.

THE MAPLE LEAF.

THE
MAPLE LEAF.

1. Definition.
 1. The leaf of the maple-tree.
 2. The national emblem of Canada.
2. Description.
 1. FORM.
 2. Size.
 3. Color.
 1. In spring.
 2. In summer.
 3. In autumn.
3. Why chosen as the national emblem ?
4. Why chiefly displayed in public procession ?
5. By whom chiefly worn ; why ?

XVII.

WILLIAM THE CONQUEROR.

WILLIAM THE
CONQUEROR.

1. When born?—Whose son?—Why did he invade England?
2. Short description of the battle which gave England to William.
3. Troubles.
 1. With the Saxons,
 2. With the Norman barons.
 3. With his sons.
4. Object of.
 1. *Domesday-book*.
 2. *The Forest Laws*.
 3. *The Curfew-bell*.
5. Death of William.

XVIII.

RAIN.

RAIN.

1. What rain is.
2. How formed.
3. Causes of rain.
4. Effects of rain.

XIX.

LIONS.

LIONS.

1. Where found.
2. Description.
 1. Color.
 2. Size.
 3. Mane
 4. Tail.
 5. Claws.
3. What domestic animal of the same class?
4. Food.... habits.
5. Why hunted?
6. An anecdote of a lion.

XX.

BENEDICTION OF B. SACRAMENT.

BENEDICTION.

1. At what hour the Benediction takes place.
2. The appearance of the Altar.
3. The Priest and his attendants.
4. By what the Benediction is preceded.
5. By what the Benediction is followed.
6. Happy effects produced by the Benediction.

XXI.

SHIPS.

SHIPS.

1. What ships are.
2. Materials used in the building of ships.
3. Different kinds of ships.
4. Use of ships.
5. Compare the naval strength of Canada with that of other countries.

XXII.

JACQUES CARTIER.

JACQUES
CARTIER.

1. His birth.
2. By whom sent to Canada.
3. His voyages.... explorations.... discovery.
4. His sufferings.
5. His character.... Compare Cartier with Champlain.

XXIII.

LITTLE THINGS.

LITTLE
THINGS.

1. What is meant by *little things*.
2. Importance of.
 1. In physical world.
 2. In temporal matters.
 3. In spiritual affairs.
3. Scripture says:
 - "He who is faithful in that which is little...."
 - "He who contemneth small things...."
4. Resolution to be earnest in little as in great, for—
 "Little by little all tasks are done;
 So are the crowns of the faithful won,
 So is Heaven in our hearts begun."

XXIV.

DUTIES TOWARDS GOD,

DUTIES
TOWARDS GOD.

1. Benefits received from God.
2. What we owe to our benefactors.
3. How to show our gratitude to God.
4. Necessity of employing our faculties of soul and body for God's glory.
5. Illustrate this necessity by a parable from Scripture.

XXV.

ONE TO-DAY IS WORTH TWO TO-MORROWS.

ONE TO-DAY.

1. What portion of time is really ours.
2. What our Lord teaches in the "Our Father."
3. The evils of delay.
4. How wise men act in regard to *to-day*.
5. How we should act.
 "Shun delays they breed remorse.
 Take thy time while time is lent thee."

XXVI.

LETTER TO A FRIEND.

LETTER TO A
FRIEND.

- Heading. Place. Date.
- Introduction. { 1. Address.
2. Salutation.
1. Approach of vacation.
 2. Effects of hard study on your health.
 3. Resolution to give six weeks to country travel, and to visit your friend during that time.
 4. Length of time you intend to stay with your friend.
 5. Benefits you expect to derive from your visit to him.
- Complimentary closing.

XXVII.

TRAVELING.

TRAVELING.

1. What is meant by traveling?
 1. Health.
 2. Discovery.
2. Objects.
 3. Knowledge.
 4. Cultivation of mind.... formation of character.
3. Preparations for traveling.
4. Habits necessary to travel to advantage.

XXVIII.

EARLY RISING.

EARLY
RISING.

1. What is early rising?
2. The benefits of early rising.
3. Contrast benefits of early rising with evil effects of sloth.
4. Show that great men have been early risers.
5. Give quotations.

XXIX.

RAILROADS.

RAILROADS.

1. When and where first constructed?
2. When and by whom was the first railway constructed in Canada?.... in the United States?
3. What country possesses the greatest extent of railroads?
4. Benefits of railroads.
5. Accidents.
6. The Pacific Railroad.

XXX.

STEAMBOATS.

STEAMBOATS.

1. When, where, and by whom was first steamboat built?
2. Say what you know of the first steamboat built in Canada?
3. Improvements in steam navigation since first steamboat was built.
4. The principal lines of ocean steamers....principal line of inland navigation in Canada.
5. Benefits of steamboats.

XXXI.

ANGEL GUARDIAN.

ANGEL
GUARDIAN.

1. What angels are.... their existence proved.
2. What is meant by *Guardian Angels*?
3. Services rendered us by our *Guardian Angels*.... examples.
4. Duties to *Angel Guardian*.
 - (1. Respect.
 2. Gratitude.
 3. Love.
 4. Obedience.

XXXII.

SUNRISE.

SUNRISE.

1. When and where witnessed?
2. Objects remote and near.
3. Shortly before sunrise.
 - (1. Kind of light.
 2. Appearance of sky and clouds.
 3. Animate objects.
 4. Inanimate objects.
4. Appearance of the sun when first seen.
5. Effects of the sun's rays upon the different objects seen.
6. Length of time gazing at sunrise.... feelings awakened.

XXXIII.

SUNSET.

SUNSET.

1. When and where witnessed.
2. Objects remote and near.
3. Effects produced by the rays of the setting sun.
4. By what followed.
5. Feelings awakened.

XXXIV.

MEMORY.

MEMORY.

1. Definition.
2. Importance: to lawyers.... teachers.... priests..
business men.... to others.
3. Instances of great memory.
4. How to strengthen the memory.

XXXV.

FRIENDSHIP.

FRIENDSHIP.

1. Definition.
2. A necessity because
 1. Man is social.
 2. Man is weak.
 3. Knows but little.
3. Common to all walks of life.
4. Distinguish between true and false friendship.
5. How to choose a friend.

XXXVI.

INDUSTRY.

INDUSTRY.

1. Definition.
2. Necessity of.
 1. God commands it.
 2. Competition in all walks of life.
3. Models of industry.
4. Goods effects of industry.
5. How to become industrious.

XXXVII.

THE ART OF PLEASING.

THE ART OF
PLEASING.

1. Our desire to please.
2. Advantages derived from pleasing.
3. The persons we should first strive to please.
4. What we must do in order to please.
5. What must be avoided in striving to please.

XXXVIII.

RURAL HAPPINESS

RURAL
HAPPINESS.

1. Can true happiness be found on this earth?
2. Sources of bodily happiness in the country.
 1. Air.
 2. Animate nature.
 3. Inanimate nature.
3. Spiritual happiness in the country.
 1. Nature elevates the soul to God.
 2. The soul converses more freely with God.
 3. Less exposure to offend God than in cities.
4. Can happiness be found to a greater extent in the country than in the city? Give reasons.

XXXIX.

A SAIL DOWN THE ST. LAWRENCE.

THE ST.
LAWRENCE.

1. Starting: From what place? . . . On what steamer?
2. Describe:
 1. Some of your fellow passengers.
 2. Islands met with.
 3. Scenery along the banks.
 4. A sunrise or a sunset.
3. Relate some humorous incidents of the trip.
4. When did you arrive at your destination, and in what dispositions?

XL.

PERSEVERANCE.

PERSEVER-
ANCE.

1. Definition.
2. Promises made by Scripture.
3. What perseverance does.
 1. For students.
 2. For business men.
 3. For men of genius.
 4. For the Christian.
4. Good done for society: Railroads, steamboats, engines of all kinds, electric telegraph, electric light, electric railway. . . .
5. Great men who were remarkable for perseverance, and what they gained by it.
6. What must be done to acquire this virtue?
"He who perseveres to the end shall be saved."

OUTLINES ON MISCELLANEOUS SUB-
JECTS.

I.

DUTIES TOWARDS ONE'S PARENTS.

DUTIES
TOWARDS
PARENTS.

1. During youth.
 1. Love.
 2. Obedience.
 3. Respect.
 4. Assistance if necessary.
2. When grown up.
 1. Love: the way to manifest it.
 2. Deference to their advice in the things in which obedience is not of obligation.
 3. Respect: the way to manifest it.
 4. Assistance in old age or in misfortune.
3. Even when parents have failed in their duties. children should not neglect them.

II.

"TELL ME YOUR COMPANY, AND I'LL TELL YOU WHAT YOU ARE."

- | | | |
|--------------------------------------|---|---|
| YOUR COMPANY REVEALS YOUR CHARACTER. | { | <ol style="list-style-type: none"> 1. The wicked know one another and keep company. 2. The good frequent the good. 3. A young person who is good and wishes to remain so, does not frequent bad company. 4. When a young man allows himself to be dragged into bad company, he imitates his companions. 5. A bad orange taints the oranges in contact with it. |
|--------------------------------------|---|---|

III.

CHARITY OF THE FIRST CHRISTIANS—HOW IT WAS MANIFESTED.

- | | | |
|----------------------------------|---|---|
| CHARITY OF THE FIRST CHRISTIANS. | { | <ol style="list-style-type: none"> 1. The first Christians sometimes took their repasts together. 2. Many of them sold their property, and brought the money to the apostles for the relief of the poor. 3. They loved one another, rendered service to one another, avoided calumny, slander, backbiting, and everything that could pain their neighbor. 4. The pagans in admiration used to exclaim: "See how they love one another!" |
|----------------------------------|---|---|

IV.

THE HONEST MAN.

- | | | | | |
|-----------------|---|--|---|--|
| THE HONEST MAN. | { | <ol style="list-style-type: none"> 1. The honest man does not injure his neighbor. 2. He enriches himself only by legitimate means. 3. He is courteous towards all. | { | <ol style="list-style-type: none"> 1. In his property. 2. In his business. 3. In his reputation. 1. Honesty in business. 2. No Quackery. 3. No dishonorable competition. |
|-----------------|---|--|---|--|

V.

EMPLOYMENT OF TIME DURING VACATION.

- | | | |
|-----------|---|---|
| VACATION. | { | <ol style="list-style-type: none"> 1. Work with parents: kind of work. 2. Continue to study: say what studies preferred. 3. Take suitable recreation: state what kind suits your taste best. 4. Dangers resulting from not employing one's time well during vacation. |
|-----------|---|---|

VI.

REASONS WHY DOMESTIC ANIMALS SHOULD NOT BE TREATED BADLY.

- | | | |
|---|---|---|
| DOMESTIC ANIMALS SHOULD NOT BE TREATED BADLY. | { | <ol style="list-style-type: none"> 1. They render us important services. 2. They do not become better by bad treatment—quite the contrary. 3. Acts of brutality make them violent towards men. 4. Cruelty to animals supposes a soul void of delicacy of sentiment. |
|---|---|---|

VII.

LETTER TO A FELLOW STUDENT.

LETTER TO A
FELLOW
STUDENT.

1. Henry had to leave college for a time on account of his father's illness.—He tells his companion how his father is.
2. How he attends to the business in his father's place....
3. He regrets that he had to give up his studies; but filial duty required that he should do so. Now he is so busy he cannot find time to open a book.
4. He will study more assiduously on his return to try to make up for lost time

VIII.

JAMES HAS HELPED A POOR FAMILY.

A POOR FAMI-
LY HELPED.

1. His parents gave him money to go to the Exhibition.
2. He is ready to go.
3. He learns that the father of a poor family is the victim of an accident. He cannot work. His children are in need.
4. This man formerly worked for James's father.
5. He left his employ, and sought in every way he could to injure James's father.
6. James asks permission to help the family with the money he intended to spend at the Exhibition: permission is granted.
7. The family is helped, and James feels better than if he had visited the Exhibition.

IX.

UNION MAKES STRENGTH.

UNION MAKES
STRENGTH.

- | | | |
|--------------------------|--|---|
| UNION MAKES
STRENGTH. | 1. This is noticed in the physical order. | 1. A strong cable is made of threads easily broken. |
| | | 2. A number of workmen raise loads that one could not move. |
| | 2. In business, companies do what isolated individuals would not dare attempt. | 1. The elections are good. |
| | 3. In a country, if the good are united: | 2. No riots. |
| UNION MAKES
STRENGTH. | 4. In the family, union begets happiness. | 3. Outside enemies are not feared. |
| | | 1. Peace reigns at the family fireside. |
| | | 2. A good reputation is enjoyed. |
| | | 3. Business prospers. |
| | | 4. Trials are borne courageously. |

X.

A PUBLIC MARKET.

A PUBLIC MARKET.

1. Description of the Market Square.
2. Suppose you visit it in the evening.
3. Intoxicated men appear.
 1. Their singing.
 2. Their blustering.
4. The bad impressions received.
5. The buying and selling.
 1. Cheating.
 2. Bad goods.

XI.

NECESSITY OF LABOR.

NECESSITY OF LABOR.

1. For the rich man :
 1. To preserve his fortune.
 2. To make himself useful.
 3. To avoid bad habits.
2. For the poor man :
 1. He should also render himself useful, and fly vice.
 2. He should procure the means of existence.
3. For all men : The law of labor is imposed upon all men : "Thou shalt earn thy bread in the sweat of thy brow."

XII.

CONSTRUCTION OF HOUSES.

CONSTRUCTION OF HOUSES.

1. Workmen employed.
 1. Stone-cutters: impliments, their work.
 2. Brick-makers....
 3. Masons, bricklayers.
 4. Carpenters.
 5. Plasterers.
 6. Slaters, tinsmiths, plumbers.
 7. Locksmiths.
 8. Painters.
2. Show how one class of tradesmen helps an other.

XIII.

ADVANTAGES OF THE RAILWAY AND THE ELECTRIC TELEGRAPH.

RAILWAYS AND TELEGRAPHS.

1. Railways.
 1. Facilitate traveling.
 2. Merchandise can be transferred more speedily and at cheap rates.
 3. Encourage traveling, and hence advance commerce.
 4. Electric railway.
2. Telegraphs.
 1. News of general interest spread spread immediately.
 2. Facility for business and social correspondence.
3. Compare with the slowness of former times.

XIV.

AN EXHIBITION.

- | | | | |
|-------------------|---|---------------------------------------|-------------|
| AN
EXHIBITION. | { | 1. The grounds. | |
| | | 2. The buildings. | |
| | | 3. Divers branches of industry..... | Which found |
| | | most interesting. | |
| | | 4. Industry is continually advancing. | |
| | | 5. Animals. | |
| | | 6. The good effects of exhibitions. | |

XV.

THE SEASONS.

- | | | | |
|--------------|---|--|--|
| THE SEASONS. | { | 1. Spring. | 1. Maple sugar, verdure, flowers. |
| | | | 2. Sowing of seed. |
| | | | 3. All nature assumes new life. |
| | | 2. Summer. | 1. Hay-making. |
| | | | 2. Harvest. |
| | | | 3. Heat: bathing. |
| | | 3. Autumn. | 1. Fruit: vintage in some countries. |
| | | | 2. Sowing of fall wheat. |
| | | | 3. Falling of the leaves. |
| | | | 4. In some places, fogs. |
| | | 4. Winter. | 1. Rain, frost, snow. |
| | | | 2. Selling of the farm products |
| | | | 3. Long evenings by the family fire-side: reading stories. |
| | | 5. Utility of the four seasons: which you prefer, why? | |

XVI.

HAPPINESS OF COUNTRY LIFE.

- | | | |
|------------------|---|---|
| COUNTRY
LIFE. | { | 1. Description of a country homestead and of the attached. |
| | | 3. The pure air, the calm life, the happiness of being away from the bustle of city life. |

XVII.

A QUACK.

- | | | | |
|---|---|---------------------------------|--|
| A QUACK. | { | 1. Describe. | 1. His wagon. |
| | | | 2. His costume, &c. |
| | | 2. State what he intends to do. | 1. To sell a sure-cure cheap. |
| | | | 2. To cure all diseases. |
| | | | 3. Report some of his so-called cures. |
| 3. Excitement of some credulous people. | | | |
| 4. Effect of the cheap medicine. | | | |

XVIII.

THE WHEAT HARVEST.

THE WHEAT
HARVEST.

1. A group of reapers in a wheat field : their costume, their implements (or a man with a horse and a reaper).
2. A glance at the field before it is touched with the sickle.
3. The sheaves, the stacks, carting to the barn.
4. Aspect of the field after the harvest.

XIX.

ADVENTURES OF A TRUANT.

ADVENTURES
OF A TRUANT.

1. Arthur wastes his time.
 1. He does not study.
 2. He does not listen to the lessons.
2. He goes bird-hunting.
 1. He clammers over a hedge.
 2. He is seen and taken prisoner by the guard.
 2. He is not sent to jail : the proprietor kindly sends him to his parents.
3. Arthur's eyes are opened. In case he does so again, he may be brought before the public magistrate and perhaps sent to jail, and cause dishonor to himself and his parents.
4. Arthur resolves never to play the truant again.

XX.

Write to your brother Thomas to thank him for a geography he lent you.

George asks his friend Henry to return a geography, which he (George) had annotated, and which he had lent to Henry.

Answer one of your companions who asks you how you study geography, and why you pay so much attention to the subject.

NOTE.—These three subjects are analogous, and the same plan may be followed for each. The form may differ somewhat, but the basis is the same.

XXI.

THE STUDY OF GEOGRAPHY.

GEOGRAPHY.

1. Necessity.
 1. From commercial stand-point.
 2. From military stand-point.
 3. To understand history and make it more interesting.
2. How it is learned.
 1. Study of maps and the explanations of the geography.
 2. Map-drawing.
 3. Study of the agricultural and industrial productions of each region.

XXII.

EXAMINATION FOR A SCHOOL DIPLOMA.

AN
EXAMINATION.

- | | | |
|---|-------------------------------------|--|
| { | 1. Object. | { 1. To test the knowledge of the students.
{ 2. To excite emulation in educational institutions. |
| | 2. Program: enumerate the subjects. | { 1. Ardor for study redoubled.
{ 2. Careful review of all the subjects. |
| | 3. Preparation. | { 3. Many of the explanations were better understood.
{ 4. More attention than ever was given to the composition of the examination papers. |

NOTE.—This composition may assume the form of a letter to a friend.

XXIII.

ECONOMY.

1. **Necessity of Saving.**—Explain the work that has to be done before a loaf of bread is placed on the table.
2. The divers transformations the mineral undergoes to be suitable for the making of edged tools: picks, plows, axes, knives, &c.
3. Transformations that wool undergoes before it is in a state to be made into garments.
4. Analogous questions relative to cotton.
5. " " " hemp.
6. " " " silk.
7. " " " skins of animals.
8. " " " glass and porcelain.
9. " " " rags, and the manufacture of paper.
10. " " " the material used for local industries.

XXIV.

SKETCH OF A BOOK I READ.

State in a letter to a friend the number of books you read during the year, and the name of each. Tell which one you like best. Give a synopsis of it.

NOTE.—To give a synopsis of a book is to tell the subject, the personages, if it be a narrative, their character, &c. Give the principal divisions of the work. The conclusion should state the fruit derived from reading it.

ANALYSIS OF
A BOOK.

- | | | | |
|---|---|---|--------------------------|
| { | 1. Say what books you read. | { | 1. Title. |
| | 2. Tell which one pleased you most. | | 2. Personages. |
| | 3. Reasons for your preference by the analysis of the book. | | 3. Leading divisions. |
| | | | 4. Beautiful quotations. |
| | | | 5. Conclusion. |

XXV.

LETTER TO A TEACHER FROM A FORMER STUDENT.

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|-------------------------|---|---|--|
| LETTER TO A
TEACHER. | { | 1. The attention given to him by the Teacher. | { 1. Teaching.
2. Vigilance.
3. Good advice.—Rewards.—Reproofs. |
| | | 2. Results of the Teacher's attention. | { 1. A certain amount of knowledge.
2. He knows and fulfils the duties of a good Christian citizen.
3. He has a taste for study, and continues it as well as he can.
4. He requests advice as to method to be followed. |

XXVI.

GOVERNMENT.—ORGANIZATION OF CHURCH AND STATE.

1. Explain the organization and administration of the country (Constitution).
2. Explain the organization and administration of the state or province in which you live.
3. Explain the organization and administration of the county, township, town, city in which you live.
4. Explain the judicial organization of the country.
5. " " " " state or province.
6. " " " " county.....
7. " law relative to taxes, custom-house duties. Show necessity.
8. Explain the military organization of the country. Show the necessity.
9. Explain the educational system of the country, province, or state. Show the necessity of education.
10. Explain the religious organization: ecclesiastical provinces, arch-dioceses, dioceses, parishes.... Show the necessity of religion.
11. Explain the respect due to ecclesiastics, and to the dignitaries of the country.
12. Explain the necessity of observing the laws. Show that all authority comes from God.

SUBJECTS FOR LETTERS.

NOTE.—Never write a letter or any other composition without thinking in advance of the matter you intend to put into it. Be sure to make an outline in proper order. For other subjects, see ELEMENTARY COURSE.

1. Write a note to a friend inviting him to spend an evening with you.
2. Write an invitation to Mr. and Mrs. O'Connor to tea on Tuesday evening.
3. Write a note accepting an invitation to dinner.

4. Write an answer to an invitation to an evening party, declining. Give your reasons.
5. Write a dispatch to Messrs. D. & J. Sadlier, 1669 Notre Dame Street, Montreal, requesting them to send you "Spalding's History of the Reformation." (Be sure not to have more than ten words in the body of the dispatch.)
6. Write a letter to a friend from some country-seat you are visiting (real or imaginary). Describe the natural scenery of the place.
7. Write a letter to a friend giving an account of the exercises at a literary and musical entertainment that has taken place in your school.
8. Write a letter to a former school-mate, telling the changes that have taken place since his or her departure.
9. Write a letter of counsel to a companion who is commencing to frequent bad company.
10. Write an answer to the above, expressing thanks for good advice, and promising to do better.
11. Write a letter to your parents, thanking them for some recent testimonial of their paternal goodness to you.
12. Write a letter to your sister, inviting her to pay you a visit during the Christmas holidays.

Miscellaneous Subjects.

I.

1. Farewell, Vacation,—Country,—School,—College, etc.
2. " of the Missionary,—the Exile,—the Convict, etc.
3. About an Ear of Corn,—a Sack of Wool,—a Cherry, etc.
4. Advantages and Disadvantages. { of being Big,—Small,—Rich,—Learned,—Poor, Blind,—Mute,—Deaf, etc.
of a City,—the Country,—Railways,—a Certain Season, etc.
of an Industry,—Commerce,—Agriculture,—Economy.
5. Before and After. { a Storm,—the Chase,—Fishing,—Harvest,—Vintage,—an Earthquake,—a Flood, etc.
6. What I like,—I Fear,—I Wish.
7. The School,—The Town Clock,—the Church,—the City Hall, etc.
8. Against Tobacco,—Drunkenness.—Forbidden Plays, etc.
9. Departure of the Soldier,—the Sailor,—the Swallows,—the Pilgrims, etc.
10. Description of a Store,—a Garden,—a Pleasant Site, etc.
11. Devotedness { Paternal } during an Inundation,—a Fire,—a
Maternal } Shipwreck,—an Epidemic,—a
Filial } Riot,—a Battle, etc.
Sacerdotal }
Patriotic }
12. Dialogue between a Cent and a Gold Dollar,—an Oak and a Reed,—a Horse and an Ox,—a Truant and a Butterfly,—the Statues of Two Great Men,—Two or More Inhabitants of Different Countries,—Two or more Mer Different Trades, etc.

13. **The Altar Boy**,—The Sodality of the Angels,—The Children of Mary,—May Queen, etc.
14. **Christian Festivals**,—Family Festivals,—School Festivals,—A Civic Holiday, etc.
15. **History** (related by itself) of a Tree,—a Hat,—a Pin,—a Cent,—an Organ,—a Piano,—a Desk,—a Slate, etc.
16. **The Man or the Woman**, the Happiest,—the Most Wretched,—the Wisest,—the Most Courageous,—the Richest, etc.
17. **Lessons of the Bee**,—the Ant,—the Swallow,—Flowers, etc.
18. **Parallel between Two Months**,—Persons,—Studies,—Epochs,—Characters,—Virtues,—Sorts of Birds, etc.
19. **Picture of the Miser**,—the Sluggard,—Dolt,—Weather-Cock, etc.
20. **Why I Prefer such a Month**,—a State of Life,—a River,—a People,—a City,—a Flower,—an Animal,—a Study,—a Country, etc.
21. **Reflections in a Church**,—in the Country,—in a Cemetery,—over Ruins,—over a Tomb,—before a Statue, etc.
22. **A Dream**, Enchanting,—Frightful,—Prophetic, etc.
23. **Services Rendered by the Ox**,—the Cow,—the Horse,—the Sheep,—the Hog,—the Bee, etc.
23. **Services Rendered by Post-offices**,—Artesian Wells,—Gas,—Printing, etc.
24. **If I were Rich**,—Poor,—Learned,—a King,—a Poet,—a Painter,—an Architect,—a Musician,—a Swallow, etc.
25. **Utility of a certain Industry**,—an Invention,—Navigation,—Commerce,—a Savings Bank,—a Library,—a Reading Room, etc.
26. **A Walk around the Church**,—the Class-Room,—a Museum,—a Hall,—an Office, etc.
27. **Adventures of a Butterfly**,—a Hare,—a Dog, etc.

II.

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| 1. Motives to Study. | 20. Good Effects of Ridicule. |
| 2. Duties of Pupils to Teachers. | 21. Health. |
| 3. The Pleasure of Receiving Letters. | 22. The Rainbow. |
| 4. Habits of Neatness. | 23. The Seasons. |
| 5. Habits of Economy. | 24. The Uses of Ice. |
| 6. Habits of Order. | 25. The Good Old Times. |
| 7. Duties of School-Mates. | 26. Methods of Improving the Memory. |
| 8. Respect to Superiors. | 27. The Month of June. |
| 9. Rome was not Built in a Day. | 28. The Market. |
| 10. Sketch of Washington. | 29. Description of a Country Church. |
| 11. Habits of Courtesy. | 30. Gratitude. |
| 12. No Place Like Home. | 31. The Education of the Dog. |
| 13. Religion Tends to Make One Cheerful. | 32. Arithmetic. |
| 14. Importance of Governing One's Temper. | 33. History. |
| 15. The Injurious Influence of Indulging in Slang. | 34. The Misfortunes of a Truant. |
| 16. Sketch of Sir Thomas More. | 35. Honesty. |
| 17. Curiosity. | 36. The Study of Geography. |
| 18. Sketch of Daniel O'Connell. | 37. The Government of Our Country. |
| 19. Bad Effects of Ridicule. | 38. Description of Our Native State or Province. |

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| 39. Description of a Large City. | 53. All Saints-Day. |
| 40. A Sketch of a Book I Read. | 54. Easter. |
| 41. The Books I Should Read. | 55. The Blessed Eucharist. |
| 42. The Harvest-Moon. | 56. First Communion. |
| 43. Farming. | 57. Last Sunday's Sermon. |
| 44. The Qualities of a Good House. | 58. An Ordination. |
| 45. The Electric Telegraph. | 59. The Consecration of a Bishop. |
| 46. The Telephone. | 60. The Reception of a Nun. |
| 47. Post Offices. | 61. The Consecration of a Church. |
| 48. A Drive in a Stage Coach. | 62. The Blessing of a Bell. |
| 49. A Visit to Mexico. | 63. The Procession of the Blessed Sacrament. |
| 50. A Visit to Ireland. | 64. Death. |
| 51. Good-By to my Skates. | 65. My Patron Saint. |
| 52. Christian Festivals. | 66. Heaven. |

NOTE.—For other subjects see ELEMENTARY COURSE.



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Eucharist.
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SYNOPTICAL TABLEAUX.

Sketches, outlines, or synopses are exercises in which the substance of readings, discourses, or lessons are given in a few words. Sometimes the term *Analysis* is applied to such operations.

The most lucid form of an outline is that of a **synoptical tableau**. A sufficient number of examples has been given in this course to illustrate the mechanism and utility of this work.

This procedure may be applied to every subject of the school curriculum. By this means the pupils can trace out on their copies what they have studied or what they have heard.

Synoptical Tableaux of several school subjects are here given, that the utility of this procedure may be more clearly seen.

See Introduction, p. xxxii.

I.—Religious Instruction.—THE BLESSED EUCHARIST.

THE BLESSED EUCHARIST.	1. As a Sacrament.	1. Its nature : Definition.	
		2. Real presence ; proofs.	{ 1. Words of Jesus Christ. 2. Teaching of the Church.
		3. Its effects.	{ 1. Increases the life of grace. 2. Unites us to Jesus Christ. 3. Weakens concupiscence. 4. It is a guarantee of life eternal and of a glorious resurrection.
		4. Dispositions.	{ 1. Of the soul. { 1. State of grace. 2. Of the body. { 2. Sufficient instruction in the truths of faith. 3. Sentiments of devotion. 1. Fasting from midnight. 2. A modest exterior ; neatness.
		5. Obligation to receive it.	{ 1. Once a year, at Easter. 2. In danger of death.
		6. Recommendation : to receive it often.	
	2. As a Sacrifice.	1. Nature of the Sacrifice : Definition.	
		2. To whom offered : to God alone.	
		3. For whom.	{ 1. For the living. 2. For the dead.
		4. Why offered.	{ 1. To adore God. 2. To thank Him. 3. To beg pardon for our sins. 4. To ask Him for grace.
		5. How to assist at Mass.	{ 1. To unite ourselves with the intentions of Jesus Christ and the Priest. 2. Follow attentively the different parts of the Sacrifice.

II.—THE THIRD COMMANDMENT OF GOD.

THIRD COMMANDMENT OF GOD.

1. Preliminaries.

- 1. Object of the first three precepts.
 - By the first, the homage of the heart is offered to God.
 - By the second, the homage of the tongue is offered to God.
 - By the third, the homage of works is offered to God.
- 2. Of the seven days of the week, six are for man ; one for God. The triple end.
 - 1. The glory of God.
 - 2. The advantage of man.
 - 3. The good of society.
- 3. The day consecrated to God.
 - 1. Under the old law. Why ?
 - 2. Under the new law. Why ?
- 4. The sanctification of the Sunday.
 - 1. A NATURAL precept.
 - 2. A DIVINE precept.
 - 3. An ECCLESIASTICAL precept.

2. Threelfold Views.

1. Negative.

- 1. Three kinds of works.
 - 1. Servile.
 - 2. Professional.
 - 3. Mixed.
- 2. Servile works that are forbidden.
 - 1. Those that are incompatible with pious works.
 - 2. Those that prevent man from working out his salvation.
 - 3. Those that would withdraw society from the dominion of God.
- 3. When is work done on Sunday a grave sin ?

2. Imperative.

- 1. Of precept: to hear Mass.
 - 1. Integrally.
 - 2. Attention.
 - 3. Intention.
- NOTE.—Causes that dispense from hearing Mass.
 - 1. To hear the parish Mass.
 - 2. To assist at the other offices.
 - 3. To perform some other exercises of piety.
- 2. Of counsel.

3. Permissive.

- 1. Work is authorized.
 - 1. When public necessity requires it.
 - 2. When required by piety.
 - 3. For personal necessities.
 - 4. For the necessities of our neighbor.
- 2. Custom authorizes work, if necessary :
 - To millers, haberdashers, butchers, bakers.
- 3. Are the following permitted :
 - 1. Court-house sessions ?
 - 2. Large sales ?

PRACTICE.—Remember the words : “ Any one that shall do any work on this day, shall die.”—Exodus xxxi. 15.

PRACTICE.—Remember the words: "Any one that shall do any work on this day, shall die."—Exodus xxxi. 15.

III.—Sacred History.—FIRST EPOCH.

FROM THE CREATION TILL THE DELUGE.	1. Creation.	1. Inanimate creatures.	1st day: light. 2nd " firmament. 3rd " plants. 4th " stars.
		2. Animate creatures.	5th " birds and fishes. 6th " lower animals. Man.
	2. Disobedience.	1. Adam and Eve in the Terrestrial Paradise. 2. They receive a command.	
		3. The serpent tempts Eve, who yields and seduces Adam. 4. They are expelled.—Promise of a Redeemer.	
	3. Children of Adam.	1. Cain cultivates the soil.—His sacrifice not agreeable to God.—Father of the <i>children of men</i> . 2. Abel is a shepherd.—His sacrifice agreeable to God.—Slain by his brother. 3. Seth father of the <i>children of God</i> .	
		3. Descendents.	
		1. Patriarchs, Children of God: Enos, Canan, Malaleel, Jared, Enoch, Mathusala, Lamech, Noe. 2. <i>Children of men</i> corrupt. 3. The <i>children of God</i> and the <i>children of men</i> intermarry.—General corruption: the Deluge.	

IV.—Grammar.—THE NOUN.

Noun.	1. Etymology.	1. Classes.	{ 1. Common.		{ 1. Compound.
			{ 2. Proper.		{ 2. Collective.
		2. Modifications.	1. Gender.		{ 1. Masculine.
			2. Number.		{ 2. Feminine.
			3. Person.		{ 3. Neuter.
		3. Formation.			{ 1. Singular.
					{ 2. Plural.
					{ First, Second, Third.
	2. Syntax.	1. Cases.	1. Nominative.		{ 1. Position.
2. Apposition.			{ 2. Absolute.		
3. Possessive.			{ 1. Position.		
2. Governed by		4. Objective: Position.		{ 2. Form.	
		1. Verbs.		{ 3. Government.	
		2. Participles.			
		3. Prepositions,			

V.—Roman History.—THE KINGS (753-509, A.C.).

ROMAN HISTORY.—THE KINGS.	
1. Kings who contributed to the founding of the City of Rome and its Institutions.	1. Romulus. (753-715). 1. Foundation of the City of Rome. 2. Divers Institutions. 3. War of the Sabines. 4. Tragic death of Romulus. 2. Numa Pompilius. (714-672). 1. Short interregnum. 2. Introduction into Rome of the Etruscan worship. 3. Encouragement given to the arts. 4. Institution of the Vestals. 3. Tullus Hostilius. (672-640). 1. War against the Albans. Combat of the Horatii and Curiatii. 2. Death of the Curiatii and of the Horatii—sister of Horatius. 3. Complete destruction of the Albans. 4. Ancus Martius. (640-616). 1. The capture of four cities of Latium. 2. Foundation of the City and Port of Ostia. 3. Construction of the first fortifications.
2. Kings who particularly contributed to the embellishment of the City of Rome.	5. Tarquin the Elder. (616-578). 1. His elevation to the throne to the prejudice of the children of Ancus Martius. 2. Construction of the Capitol, and of numerous aqueducts; institution of the annual games of the circus. 3. His death. 6. Servius Tullius. (578-534). 1. Servius profits by Tarquin's death to seize the throne. 2. War against the Etrurians. 3. Institution of classes, centuries, census. 4. Murder of Servius by Tarquin, his son-in-law. 7. Tarquin the Proud. (534-509). 1. Great victories;—splendid edifices. 2. Death of Lucretia;—Valerius and Brutus. 3. Fall of Tarquin;—end of regal power in Rome.

1. Century.—“A division of a Roman people for the purpose of electing magistrates and enacting laws, the people voting by centuries.”—WEBSTER.

VI.—History of Canada.

- | | | | |
|--------------------|---|---------------------------------|---|
| HISTORY OF CANADA. | { | 1. French Rule.
(1534-1763). | { 1. Discovery by Cartier, 1534.
{ 2. Foundation of Port Royal, 1605.
{ 3. Foundation of Quebec, 1608.
{ Foundation of Montreal, 1642. |
| | | 2. English Rule,
(1763—). | { 2. Hundred Associates, 1627-1663.
{ 3. Royal Government, 1663-1763.
{ Great men : Cartier, Champlain, Frontenac,
{ Bishop Laval, Montcalm.
{ 1. Treaty of Paris, Cession to England, 1763.
{ 2. Quebec Act, 1774.
{ 3. Constitutional Act, 1791.
{ 4. Three Years' War, 1812-14.
{ 5. Rebellion, 1837-38.
{ 6. Union, 1840—Initiated in 1841.
{ 7. Confederation, 1867.
{ Great men : Wolfe, Papineau, McKenzie,
{ Elgin, Dufferin. |

VII.—History of Canada.—ADMINISTRATION OF THE
COUNT DE FRONTENAC IN CANADA.

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|-------------------------|---|--|---|
| THE COUNT DE FRONTENAC. | { | 1. His First Administration—1672 to 1682. | { 1. His arrival in Canada.
{ 2. Progress of Colonization.
{ 3. His dissensions with
{ 4. His recall to France.
{ 5. The state of the colony at his return. |
| | | 2. His second Administration—1689 to 1698. | { 1. Triple expedition against
{ 2. First Anglo-American invasion.
{ 3. Second invasion.
{ 4. Campaigns of Iberville:
{ 5. Treaty of Ryswick. |
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|---------------------------|---|-----------------------------------|---|
| 1. War with the English. | { | 1. Triple expedition against | { Corlaer.
{ Salmon Falls.
{ Casco. |
| | | 2. First Anglo-American invasion. | { 1. Conquest of Acadia.
{ 2. Siege of Quebec.
{ 3. Retreat of the English. |
| 2. War with the Iroquois. | { | 3. Second invasion. | { 1. Battle of La Prairie.
{ 2. Acadia and Newfoundland. |
| | | 4. Campaigns of Iberville: | { to Hudson Bay.
{ in Maine.
{ in Newfoundland.
{ to Hudson Bay (again). |
| 3. Expedition of 1696. | { | 1. Irruptions: | { at Becancour.
{ at La Prairie.
{ at Point aux Trembles.
{ at Chesnaye. |
| | | 2. Battles of | { Repentigny.
{ Long Sault.
{ Boucherville. |
- His death—character—merits,

3-509, A.C.).

the City of Rome.
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nes.
Romulus.
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into Rome of the
ship.
given to the arts.
the Vestals.
e Albans. Combat
i and Curiatii.
Curiatii and of the
er of Horatius.
uction of the Al-

of four cities of
the City and Port

of the first fortifi-

n to the throne to
ice of the children
Martius.
p of the Capitol,
merous aqueducts;
of the annual
he circus.

fits by Tarquin's
eize the throne,
t the Etrurians.
of classes, centu-
us.
servius by Tarquin,
-law.
ies;—splendid edi-

Lucretia;—Valerius
as.
quin;—end of regal
Rome.

he purpose of electing
turies."—WEBSTER.

VIII.—Arithmetic.—THE FUNDAMENTAL RULES.

FUNDAMENTAL RULES.	1. Addition.	{ 1. Whole numbers. 2. Decimals.	Proof.	{ 1. By addition. 2. By subtraction.
	2. Subtraction.	{ 1. Whole numbers. 2. Decimals.	Proof.	{ 1. By addition. 2. By subtraction.
	3. Multipli- cation.	{ 1. Whole num- bers. 2. Decimals.	{ 1st case. 2nd case. 3rd case.	{ 1. By multiplica- tion. 2. By division. 3. By 9.
	4. Division.	{ 1. Whole num- bers. 2. Decimals.	{ 1st case. 2nd case. 3rd case.	{ 1. By multiplica- tion. 2. By division. 3. By 9.

IX.—Geography.—DIVISIONS OF WATER.

OCEAN.	1. Atlantic.	1. Europe.	{ 1. North Sea. 2. Baltic. 3. Mediterranean. 4. Black.
		2. Africa : Gulf of Guinea.	
		3. America.	{ 1. Hudson Bay. 2. Gulf of Mexico. 3. Caribbean Sea.
	2. Pacific.	1. Asia.	{ 1. Behring Strait. 2. Gulf of Okotsk. 3. Sea of Japan. 4. Chinese Sea.
		2. America.....	
		3. Oceanica.	{ 1. Coral Sea. 2. Sea of New Zealand.
	3. Indian.	1. Asia.	{ 1. Bay of Bengal. 2. Gulf of Oman. 3. Red Sea. 4. Persian Gulf.
	4. Arctic.	{ 1. Europe. 2. Asia. 3. America.	{ 1. White Sea. 2. Sea of Kara. 3. Polar Sea.
	5. Antarctic.....		

CAPITAL RULES.

WATER.

ea.
n Bay.
Mexico.
ean Sea.
g Strait.
Okotsk.
Japan.
e Sea.

Sea.
New Zealand.
Bengal.
Oman.

Sea,
n Gulf.
Sea.
Kara.
Sea.

VALLEY OF THE ST. LAWRENCE.

Limits { 1. Commences at Lake Ontario. 2. Empties into the Gulf of St. Lawrence.		Including { 1. L. of Thousand Islands. 2. " St. Francis. 3. " St. Louis. 4. " St. Peter.
1. Part of New York.		
2. Part of Ontario.—		
	Counties.	{ 1. Frontenac: Kingston. 2. Leeds. 3. Grenville.
		4. Dundas. 5. Stormont. 6. Glengarry.
3. Quebec.	1. Right Bank.— Counties and Principal Towns.	{ 1. Huntingdon. 2. Beauharnois. 3. La Prairie, 4. Chambly. 5. Verchères. 6. Richelieu: Sorel. 7. Yamaska. 8. Nicolet. 9. Lotbinière. 10. Lévis: Lévis. 11. Belchasse. 12. Montmagny: St. Thomas. 13. L'Islet. 14. Kamouraska. 15. Temiscouata. 16. Rimouski: Rimouski. 17. Gaspé.
	2. Left Bank.— Counties, Principal Cities, and Towns.	{ 1. Soulanges. 2. Vaudreuil. 3. Jacques Cartier. 4. Hochelaga: Montreal. 5. L'Assomption. 6. Joliette. 7. Berthier. 8. Masquinongé. 9. St. Maurice: Three Rivers. 10. Champlain. 11. Portneuf. 12. Quebec: Quebec. 13. Montmorency. 14. Charlevoix. 15. Saguenay: Tadoussac.
		} Island of Montreal.
	3. Tributaries.	{ 1. Richelieu. 2. Yamaska. 3. Nicolet. 4. Chaudière. 5. R. du Loup.
		{ 1. Ottawa. 2. St. Maurice. 3. Jacques Cartier. 4. St. Charles. 5. Saguenay.
	4. Principal Islands in River.	{ 1. Thousand Islands. 2. Montreal. 3. Orleans.
		{ Ontario and New York. } Quebec.
	5. Water-Sheds.	{ Right Bank. { 1. Alleghany Mountains { 2. Notre Dame " Left Bank: Laurentides.

XI.—Literary Composition.

COMPOSITION.	3. Leading Divisions of Elementary Prose Composition.	1. Operations.	{ 1. Invention. { 2. Classification. { 3. Style.
		2. Qualities.	{ 1. Unity. { 2. Variety. { 3. Truth. { 4. Proportion.
		1. Narration.	{ 1. Statement or Exposition. { 2. Plot or Development. { 3. Outcome, Result, or Conclusion.
		2. Description.	{ 1. Statement. { 2. Plan : details. { 3. Outcome : for what the object is used.
		3. Essays.	{ of Friendship. { " Congratulation. { " Condolence. { " Thanks. { " Counsel. { " Reproach. { " Excuse. { " Business. { " Introduction. { " Request. { " News. {
		4. Letters	{ 1. Purity. { 2. Propriety. { 3. Precision. { 4. Clearness. { 5. Harmony. { 6. Strength. { 7. Unity.
		4. General Qualities.	
		5. Revise Carefully.	



REVIEW DICTATIONS.

These dictations consist of sentences or detached words taken from the lessons indicated at the head of each. See Instructions to Teachers, Introduction, p. xxvi.

PART I.

I.—V.

Letters are divided into vowels and consonants.—Will you visit the library, the dairy, the magazine, the granery, the gallery, the armory, the brewery, the gymnasium, the reformatory, the university, the seminary, the college, the academy?—The eagle soars.—Thaddeus, Theobald, Alexander, Ignatius, Cornelius, and Leopold have gone to see the gorillas, the rhinoceroses, the kangaroos, the raccoons, the ostriches, at the circus.—Chestnuts and silver-poplars line the streets.—These synonyms have not the same number of syllables.—All murmurs lie inside Thy Will.—Watch the clouds sail o'er the silent sky.—The thought of God is a daybreak to our hopes.—Geography and chronology are the two eyes of history.—The vessel weighed anchor.—He is a skilful analyst of sentences.

VI.—X.

The druggist met an architect at the citadel.—Michael saw the surgeon.—Consonants represent twenty-two sounds.—Henry has a nimble tongue.—History is an authentic record of past events.—My schoolmates study geography, architecture, chemistry, ecclesiastical history, and philosophy.—In Ireland, I knew a chancellor, a viceroy, a legislator, and a glazier.—In my childhood I used a Jew's-harp.—The shepherd has the catarrh.—The general visited the redoubt.—A plumber was employed at the aqueduct.—A Catholic should know his religion, and form his character.—Rome, Wales, Spain, England, Poland, Scotland, Hungary, and the Mediterranean are in Europe.—The magistrate ordered the seizure.—A mosquito stung the orphan on the knuckle.—Pharisees are noted hypocrites.—Isidore gave me his scythe.—The shuttlecock is the emblem of inconstancy.

XI.—XV.

Captains, surgeons, lieutenants, and colonels were present at the review.—Plague, ecclesiastical, separated, symbolizes, crouched, hurricane, mosque, and annoyance are mentioned in my text-book.—Partridge, buffaloes, bees, wolves, grizzly bears, parrots, log-cabins, barracks, lambs, juniper-berry-trees, backwoodsmen, and asylums are found in America.—What is meant by synæresis?—Diphthongs, and triphthongs are grammatical terms.—The title of royalty does not always secure safety to its possessor.—It is not the quantity of meat, but the cheerfulness of the guests that makes the feast.—Dogs symbolize fidelity.—He was accused of hypocrisy.—I shot two partridges.—The syllables should not be separated.—Vowels are often replaced by equivalents.—Did he coöperate with John?

XVI.—XX.

Sulphur, porcelain, cement, steel, platina, oxygen, carbonic-acid gas, are treated of in scientific works.—Esop, Xanthus, victuals, tongue, science, to-morrow, blasphemy, metaphor, and parliament are mentioned in my lesson.—Egotism, deceit, jealousy, stubbornness, were Charles's chief defects.—Meekness, amiability, and prudence should be cultivated.—I found a cauliflower, a nut-cracker, a table-cloth, and a cannister on the sideboard.—The colonel killed a caterpillar with a pruning-knife.—Stew the sirloin in the skillet.—Put the piece of veal into the tureen.—Etymology treats of words.—An adjective is a word that expresses quality.—Conjunctions show the dependence of terms.—The lamb is given as a symbol of meekness and innocence.—The Creator certainly designing to instruct mankind by the prospect of nature, has endowed the brute part of it with various instincts, inclinations, and properties, to serve as so many pictures in miniature to man.

XXI.—XXV.

Socrates taught philosophy in Greece.—Cæsar was a great warrior.—There is a swift current between Caughnawaga and Lachine Rapids.—Vortigern, Amelius Ambrosius, and Glastonbury Abbey are mentioned in the history of England.—The Alleghanies, Nova Scotia, New York, the Mississippi, and Quito are in the Western Hemisphere.—Hindoostan, the Giants' Causeway, Yeddo or Tokio, Pekin, Sherwood Forest, Nottinghamshire, Venice, and Galway are east of the Atlantic Ocean.—I read of Vasco de Gama, Robin Hood, Bernadotte, Friar Tuck, Mutch-the-Miller, Little John, and Allan-a-Dale.—One of Napoleon's brothers was King of Westphalia.—The tongue is the instrument of all strife and contention, the fomentor of lawsuits, and the source of divisions and wars; it is the organ of error, of lies, calumny, and blasphemy.—He turned the boodthirsty fury of the nation to foreign conquest.—He raised immense armies, and led them against the old monarchies of Europe.

XXVI.—XXX.

Tomatoes and potatoes are vegetables.—Embryos, punctilios, quizzes, tyroes, viragoes, gipsies, soliloquies, colloquies, kerchiefs, waltzes, wharves, knights-errant, bucketfuls, fleurs-de-lis, rabatoes, camera-obscura, hocus-pocus, Ave-Marias, and Te-Deums are difficult words to spell.—During the reign of Henry VI., a famous dispute arose between Lord Somerset and Lord Warwick, in the Temple Gardens, in London, about which had the best right to be king.—Rosettes of red and white ribbon were used in the beginning of the Wars of the Roses.—The opticians sold him good lenses.—They are hunting the buffaloes.—The old man bent the blackthorn staves.—Did you hear the cuckoos singing?—Give the messengers the calicoes.—Their education was, properly speaking, only an apprenticeship to obedience.

XXXI.—XXXV.

Cargoes, soloes, coffees, mouse-traps, quartos, piano-fortes, reliefs, aborigines, antipodes, breeches, compasses, obsequise, scissors, tweezers, victuals, measles, mathematics, mechanics, metaphysics, spatterdash, self-affairs, hexagons, prospectuses, metropolises, Henriets,

Maries, acoustics, belles-lettres, Sicilies, yeses, noes, ethics, Plantagenets, mouse-traps, backstairs, three-fourths, Hanoverians.—Button your cuffs.—He stood on the parterre.—Is there an erratum in the book?—The monks were reciting matins while Henry was pouring over hydrostatics.—Did you blow the bellows?—The Britons, the Romans, the Saxons, and the Danes preceded the Normans.—The system uninspired by the energizing oxygen is sensitive to cold.—What a wonderful phenomenon it was!

XXXVI.—XL.

Parliament decreed that the Commanders-in-chief should preside over the courts-martial.—The blacksmith, sempstress, bricklayer, milliner, wheelwright, and the warrior were received by the Czar and Czarina.—The ex-emperor of the French introduced the Lord Mayor of London to the Grand Duchess.—A Swiss giantess spoke to the shepherdess.—A few nouns have a peculiar termination in the feminine; as, adjutor, administrator, arbitrator, creditor, marquis. (Give the feminine of each.)—The Queen was accompanied by two princesses, a marchioness, and a viscountess.—He had fully established the truth of his long theory, in the face of argument, sophistry, sneer, and contempt.—She-bear and hen-sparrow are of the same gender.—These were unprecedented marks of condescension.

XLI.—XLV.

The Blessed Sacrament is on the altar.—Canada was early evangelized by missionaries of the Society of Jesus.—Happiness, gayety, ecstasy, cowardice, avarice, grosser, thrilled, corkscrew, gallery, and seraphim are either dissyllables, trisyllables, or polysyllables.—The furrier has just received a load of deers' antlers.—Write an essay on the sphinx.—The negroes caught two butterflies.—The large strawberries rolled to the ground.—Avarice, enmity, and cowardice are not virtues.—The Commander-in-chief ordered a Court-martial to try two privates of the Governor-General's body-guard.—The deceased Lord Lieutenant left orders to repair the man-of-war.—I like daisies, peonies, violets, and pansies.—The heliotrope turns its disk to the sun.

XLVI.—L.

The snowfall seldom reaches knee-height.—Grandfather sat in his easy-chair.—A screw-driver, grindstone, breast-plate, blackberry, pitchfork, chess-board, and an air-pump were in the counting-house.—Most insects are furnished with compound eyes, which consist of several six-sided surfaces united together in such a manner as to form a large dark-coloured protuberance on each side of the head.—His lower limbs were sheathed like his body, in flexible mail, securing the legs and thighs, whilst the feet, rested in plated shoes which correspond with the gauntlets.—Volcanoes in a state of eruption present several remarkable phenomena.—Lava streams are less dreaded than an eruption of ashes, a phenomenon which fills the imaginations of men with images of terror, from the vague tradition of the manner in which Herculaneum, Pompeii, and Stabiae were destroyed.—He bore secure to his saddle with one foot resting on the stirrup.

LI.—LV.

The Algonquins, Ottawas, Sioux, Hurons, and Mohawks were the principal Indian tribes in New France.—The officers of a regiment are the colonel, lieutenant-colonel, major, adjutant-general, captain, ensign, and aide-de-camp.—Michael thrust his forefinger through the sleeve of my coat.—Did you misspell a word?—His demeanor was irreproachable.—Did the pond freeze last night?—They reappeared accompanied by a fleet of fifty canoes.—The spider is rapacious.—His colleague was accused of disloyalty.—The windows and doors were hermetically sealed.—He was ordained sub-deacon.—The member for York secured re-election.—His writings are antichristian.

LVI.—LX.

I saw a naughty boy.—Dame Justice weighed long the doubtful right.—The artillery-man makes gunnery a life study.—The ball went whizzing through the air.—Tuesday was foggy.—He was dragged through the rigging.—John remitted the metallic ore.—When was the nunnery robbed?—Stop your foolery.—The dog was snappish.—Edward is foppish.—He preferred work to play.—Why is that man harelipped?—Ecclesiastical law is the law of the Church.—Father LeCaron, arrayed in priestly vestments, in the presence of a little band of Christian Indians, and twelve Frenchmen, celebrated the first Mass in Ontario.—He stood before the altar.—Queen Mary re-established the Roman Catholic religion in England.—The principal writers during the Elizabethan age were William Shakespeare, Edmund Spenser, and Francis Bacon.—A monosyllable is a word of one syllable.—His pronunciation was incorrect.—The American Indians are addicted to tattooing.

LXI.—LXV.

Seizure, irksome, beggary, childhood, Amazon, Andes, Wurtemberg, Bonaparte, travelers, wearisome, phantoms, avaricious, mischief, especially, treachery, noisiness, accuracy, raiillery, alligators, loosened, heathenism, superstitious, chemistry, knowledge, galvanism, scepticism, anatomy, terrorism, European, Lutheranism, Catholicism, embosser, surgeon, photography, surgery, witch, lithograph, witchery, forest-trees, uprooted, tree-toops, loosened.—On the waters all was gayety and life.—Boats were seen studding like rubies the surface of the stream.—Vessels were shooting down the cataracts to the large yacht.—I soon joined the crowd, and passing through a long alley of sphinxes whose spangling marble gleamed from the sycamores, reached the vestibule of the Temple, where the evening ceremonies had already commenced.

LXVI.—LXX.

Aching, restless, beaming, shield, deceit, unspotted, stanza, slippery, metaphor, equivalents, apostrophe, syncope, analyze, calumny, neighbor, lawyer, mutineer, barrister, glazier, uninterrupted, traffickers, skillful, Israelite, Canaan, pickerel, woodpecker, mosquitoes, colonized, Madegasses, lambkin, satchel, chickling, laddie, horizon, constellations, diamonds, Pleiades.—The force of the streams was uninterrupted.—The Aborigenes have never been dispossessed, nor Nature disforested.—The greed of European traffickers raised great obstacles.—The country was full of evergreen trees, of mossy silver-birches,

watery maples, red berries, and moss-grown rocks.—The chickadee, blue-jay, woodpecker, and fish-hawk are found in America.—On the banks of the brook were found wild flowers, from the three-lobed hepatica, and the wood-anemone, to the witch-hazel.

LXXI.—LXXV.

Confucius, bookseller, traveler, Tartarean, precincts, characters, hieroglyphic, briefly, blackboard, euphemism, heiress, herbalist, eudiometer, caterpillar, chrysalis, butterfly, grasshoppers, indiscreet, humorsome, unctuous, poisonous, quicksilver, hyena, barometer, kitchen, twenty-five, counterfeit, courteous, conqueror, calendar, suppressed, meritorious, hyphen, fatiguing, meandering, rolling, thrilling, canonized, tough, balloon.—The other offered himself up as a sacrifice to the Tartarean enemy, to gain a renown which has never passed beyond the precincts of China.—The Caterpillar retires into a place of concealment and casts off its caterpillar-skin.—William the Conqueror died in one thousand and eighty-seven, in the forty-first year of his reign over Normandy.

LXXVI.—LXXX.

Seizes, thinner, quartz, diamond, exotic, indigenous, crooked, heavier, uglier, loftiest, agreeable, drearier, jollier, disease, crystal, feather, innermost, uppermost, mightiest, light-colored, penitent, friendly, religious, irreligious, illiberal, easy, infallible, uneasy, variety, facility, Borneo, antinational.—Tropical countries produce bamboos.—In that position his danger was preëminent.—Many solid bodies are inelastic.—Conscience is the best safeguard.—True friends are valuable acquisitions.—Lucifer was once the brightest of angels.—Alexander is more famous than Philip.—A plant is indigenous, or exotic.—Quartz is a mineral.—He upset in the shallowest part of the river.—James was jolly, Frank was jollier, but Henry was jolliest.

LXXXI.—LXXXV.

Gorgeous, quivering, berries, autumnal, sycamore, luxuries, plentiful, crystal, crystalline, conceited, Norwegian, draught, foregoer, business, weighs, piteous, pompous, serpentine, beechen, dubious, liquor, separate, odoriferous, corniferous, metalliferous, changeable, cruciferous, pestiferous, scientific, herbaceous, epicurean.—Summer had mellowed into a Canadian autumn, with golden, hazy atmosphere, and gorgeous woods and forests.—Here rich scarlet, delicate birch, quivering silvery leaves, white poplar, with dotted saffron, broad sycamores, gorgeously dyed vines, firs and evergreens, were seen.—It is the business of the foregoer to keep the track, while the steer-dog guides the sled, and prevents it from striking or catching in tree or root.—Gather a single blade of grass and examine for a minute quietly its narrow sword-shaped strip of fluted green.

LXXXVI.—XC.

Solemnly, hearth-stone, summarizes, tyranny, grizzly, rearward, monstrously, prerogatives, assassin, fascinated, rattlesnakes, Teneriffe, whereat, hypocrites, rhetorical, scientific, ecclesiastical, glutinous, parallel, strengthens, business, solemnity, interrogative, haughty.—

A momentary gratification sometimes produces lasting misery.—Important business dispenses with ceremony.—Nature has furnished the body of this little creature with a glutinous liquid which it spins into a thread, coarser or finer, as it chooses to contract or dilate its sphincter.—His sayings were laughable.—I am threatened by the Tartars who ravage that part of Hungary.

XCI.—XCV.

Rubrics, etiquette, feminine, veracious, cupreous, parochial, Elizabeth, hideous, criticise, eminence, mischief, methodically, Balthazar, Jephthe, tongue, pernicious, interrogative, talkative, whomsoever, whichever, pigeon, thoughtful, fastidious, studies, amicable, thoughtful, puerile, recommend, proposals, tongue, impertinence, immersed, sovereign, irresolute.—I took a sheet of vellum and wrote in columns from the calendars and rubrics of the Service Books.—On Ascension-day we were in a forlorn and desolate chancel belonging to a spacious church.—Science may lead you to eminence but only religion will guide you to felicity.—The tongue is like a race-horse, which runs the faster, the less weight he carries.—He gave pernicious counsels.—William was fastidious.—I am at present wholly immersed in country business.

XCVI.—C.

Vociferation, coxcombs, narrated, applauded, summarized, synonyms, syncope, tense, potential, auxiliaries, interweave, convexity, principal, hieroglyphics, characters, synopsis, Scandinavian, fjords, aurora-borealis, swallows, piercing, eagle, wheelwright, uprightly, baffled, to-morrow, laziness, allotted, separate, enthusiasm.—They grinned applause before he spoke.—He wrote in a humorous style.—This internal hillock is pierced on all sides with sloping holes, which descend still lower, and serve as subterranean passages for the mother to go in quest of food for herself and her offspring.—The grass turns yellow, the leaves change their color and wither, the swallows and other migratory birds fly towards the south, and twilight comes once more.—Sir Thomas More, in his Utopia, delineates his ideas of what he considers a perfect commonwealth.

CI.—CV.

Conspicuous, ascend, soothing, ceremony, ecclesiastic, ostensorium, lunella, bilious, synopsis, Capharnaum, centurion, grievous, believed, satirical, scrapes, sallies, knaves, merry, associate, innocence, knocketh, Solomon, Jerusalem, reinvigorate, naturalist, zoological, approaches, bought, delicious, scene, kneeling, closing, trustworthy, apostacy, recommences.—The priests kneel, one of them unlocks the tabernacle, takes out the Blessed Sacrament, and inserts it upright in a Monstrance of precious metal, and sets it in a conspicuous place for all to see.—When evening approaches, he erects a shed of green boughs, kindles his fire, prepares his meal as the widgeon or blue-winged teal sends its delicious perfume abroad.

CVI.—CX.

Guided, phraseology, apologize, discipline, conscience, mischief, Kallin, referred, freeze, porcelain, quitted, proceeds, rubbing, common-

wealth, accommodate, Athenian, foreigners, Lacedemonians, touched, degeneracy, accustomed, interrogative, outstripped, carelessness, weariness, discoveries, chiefly, misspent, regretted.—The man wore ribbed stockings.—He referred to me.—The momentary illusion was dispelled.—The frolic went round all the Athenian benches.—The Lacedemonians practice it.—Disobedience and mischief deserve punishment.—Perseverance overcomes all obstacles.—Conjugate the verb interrogatively.—Misspent time will be regretted.—They spoke of the incident.—The soldiers observed strict discipline.

CXI.—CXV.

Buttress, privateers, twentieth, flattery, Aloysius, voyagers, bespeaking, geographical.—On the twentieth of April, Cartier steered for Newfoundland.—The voyagers took counsel together.—Field-mice build garners underground.—Swallows, grouse, partridges, humming-birds, eagles, penguins, and bees are found in America.—The dromedary is a useful animal.—Counsel and wisdom achieve great exploits.—Do not stifle the cries of conscience.—Censors were appointed to correct abuses.—Money is a source of woe.—Repeated echoes were heard.—Sponge and pumice-stone are porous.—Strengthen your muscles.—The pineapple is a native of the tropics.—A grandee may become a pauper.—Idleness is the nest in which mischief lays its eggs.—Knowledge is precious.

CXVI.—CXX.

Bumpkins, bough, squirrel, earthquake, neighbor, chickens, strangled, hatched, apocope, euphony, metonymy, earlier, hyperbole, lazy, illogical, assiduity, luxuriantly, wardrobe, mantel, auxiliary, Gothic, cathedral, aisles, strengthened, wearisome, carelessness, praiseworthy, explanatory, civilized, chiefs, warriors, conscience, indiscriminately, massacred, ingenuity, Iroquois, forgetting, sculpture, vicious, interrogatively.—He served me new laid eggs.—The chapel was adorned with sixteen Gothic towers jutting from the building in different angles.—The ceiling was of solid stone.—The warriors were stirred up.—Instead of pitched battle, they adopted other tactics.—Women and children were indiscriminately massacred.—Vicious examples mislead many.

CXXI.—CXXV.

Graphic, necessarily, horizon, volcanic, emerging, massiveness, off-spring, transparent, foam, infuriated, paragraph, scene, developed, toppling, foggy, prophecy, relief, practice, prophesy, glaze, neighboring, aliens, subjugated, homestead, disappeared, disappear, foretell, interweave, pre-engage, narrower, unaccustomed, instantaneously, insecurity, heirs.—The infuriated waters were covered with foam.—The tide-wave entering the funnel-like mouth of the Bay of Fundy, becomes compressed.—It rushes instantaneously forward.—Many solids are crystallized.—The sword was sheathed.—He emphasized his words.—Can you analyze that sentence?—Seek the society of those who walk in the footsteps of virtue.—The weather is agreeable.—Did he tantalize you?—Cast off disagreeable thoughts,

CXXVI.—CXXX.

Ebbs, philosophizing, allegory, peaceably, hymns, danced, synonyms, yielding, tyrannize, memorize, rigging, horizon, luminaries, tarpaulin, quietude, consciousness, deferring, coöperated, assassinated, prophetic, preterits, hurricane, Mississippi, sawyers, autumn.—The rigging of the ship was above the horizon.—My companions doffed their tarpaulin hats.—We preserved our quietude.—We are conscious of our insignificance.—Adhere steadfastly to your plan.—The king was assassinated.—His imagination was engrossed by the unravelment of the story.—John felt remorse of conscience.—The hurricane was passing.—In autumn the ground is strewn with fallen leaves.—The meat is corrupted.

CXXXI.—CXXXV.

Pathetic, patience, self-exaltation, self-sustaining, separation, caterpillar, infallible, awkward, edgewise, sidewise, inconceivably, fertile, heroically, whip-poor-will, controlled, hideously, sluggishly, cunningly, though, allies, loathe, umbrella, italicized.—It is an original, spontaneous, self-sustaining affection.—Temperance preserves health.—Hatred and animosity are inconsistent with Christian charity.—Thunder and lightning attest the omnipotence of God.—Cordage and canvas are manufactured from hemp and flax.—Hear the counsels of the wise.—He walked lazily.—Aphæresis, syncope, apocope, prosthesis, paragoge, diæresis, synæresis, and tmesis are figures of etymology.

 PART II.

Each of these dictations ends with detached words not generally taken from the lessons.

I.—V.

The boy is studious.—Mulattoes are the offspring of parents of whom one is white and the other a negro. A sphinx is a fabulous being combining the animal and the human form.—Interrogative pronouns are used in asking questions.—An ellipsis denotes the suppression of letters or words.—An oasis is a fertile spot surrounded by an arid desert.—An appendix is a supplement to a literary work.—A tooth-pick is an instrument for picking the teeth.—Mussulmans are Mohammedans, or followers of the pretended prophet Mohammed.—A penny-a-liner is an author who writes for newspapers at the rate of a penny a line.—Sergeants-major are the chief non-commissioned officers in a regiment, who assist the adjutant.—A person employed at the bottom of a shaft in fixing the bucket to the chain, is called a hanger-on.—In the Middle Ages there were sanctuaries attached to monasteries.—High chimneys, or flag-staffs serve to attract the electric fluid during thunder-storms.

DETACHED WORDS.—Intrusion, elision, precision, profession, alien, filial, mosquito, etiquette, mosque, choir, chord, chimera, ache, architect.

VI.—X.

Enterprise means an undertaking of importance or hazard.—Cargoes are the freight or burdens of merchant-vessels.—Inns or hotels are houses for the entertainment of travelers.—He whose life is righteous and pious preaches sublimely.—The sentence was perspicuous and agreeable.—A wretch is a miserable mortal or knave.—Heroes are men distinguished for valor.—Nothing is lazier than to keep one's eye upon works without heeding their meaning.—Courts-martial are tribunals for trying military offences.—A bookseller may also be a stationer.—A hypochondriac is a person attacked with mental depression.—Cousins-German is the plural of Cousin-German.—“The Campaign” is Addison's chief work.—The anniversary of the Declaration of Independence is enthusiastically observed throughout the United States.—The Lord-Lieutenant is the chief executive officer, or viceroy of Ireland.

DETACHED WORDS.—Apparel, barrel, cancel, cavil, counsel, channel, marvel, marble, grave, grovel, libel, model, parcel.

XI.—XV.

Solstitial is derived from solstice, which means the time when the sun is farthest from the equator.—Diligence and industry repair the defects of nature.—An anteroom is a room leading to another.—The surloin is the upper part of the loin of beef.—A friend magnifies a man's virtues; an enemy exaggerates his crimes.—Audacity and cowardice are traits of nature we should avoid.—Poignancy is the quality of being poignant, keen, or severe.—Obloquy is censorious speech or blame.—The Egyptians were notorious for their profligacy.—Hypocrisy is dissimulation, or false pretense.—Dissentions among the princes brought on the war.—They transmitted to their descendants their language and independent spirit.—The words used to denote spiritual or intellectual things are, in their origin, metaphors.—A characteristic circumstance was invented and seized upon.—Contumacy is a stubborn perverseness in resisting authority.—The means made use of were illegal.—John was noted for his gayety.

DETACHED WORDS.—Shovel, marshal, victual, tassel, tunnel, pencil, gambol, duel, rival, bridal, careful, pillage, aggrrieve.

XVI.—XX.

The slow and almost imperceptible agency of time mutilated the structure.—The air tarnished the decorations of the mansion, and corroded its iron fastenings.—A courtier is one who frequents the courts of princes.—Civilize means to reclaim from the savage state.—Powder is kept in magazines.—Strength is a characteristic of his writings.—The Deity is the Supreme Being.—Credentials are testimonials or certificates showing that a person is entitled to credit.—The elephant is a sagacious quadruped.—The ferry crosses every fifteen minutes to the Island.—A piece is a fragment of anything separated from the whole.—Drunkenness degrades men below the beasts.

DETACHED WORDS.—Board, weave, Russia, steppe, prairie, tease, Behring Strait, separate, dahlia, esculent, angel, gospel, palace,

XXI.—XXV.

He told a laughable story.—William remained in his cottage among his pitiful kindred.—The account he gave of his travels was humorous.—Irascible means prone to anger.—Those who use vile language are scurrilous.—Small-pox is a contagious disease.—Shakespeare is the greatest English dramatist.—Some persons have insuperable aversion to the study of metaphysics.—Spring is the most agreeable season of the year.—A pretentious young man is sometimes called a pedant.—The decisions of the judge were conformable to law.—Illiterate means unlettered, untaught, uninstructed.—A precipice is an abrupt or steep descent or declivity.—The horse was stubborn.—I visited the House of Parliament.—The breath of infidelity is pestilential.

DETACHED WORDS.—Wizard, mercy, accompany, advertise, achieve, column, heifer, heinous, inveigh, hyssop, idiot, peasant, juvenile, poignant.

XXVI.—XXX.

Michillimackinac was a fort on Lake Michigan.—An avaricious man is one who has an immoderate love for gain.—Parsimonious means saving of expenditure.—Resentments are not easily dislodged from narrow minds.—The nature of electricity baffles man's knowledge.—Dogs are noted for their sagacity.—An axiom is a self-evident proposition.—An aphorism is a principle or precept expressed in a few words.—Let there be no quarrels among you.—I have lost my scissors.—He is noted for great achievements.—Henry was guilty of a misdemeanor.—We should not use *shall* and *will* promiscuously.—Acrimony means severity or bitterness.—He was known as an acute and ingenious author.—He broke his agreement.—John referred to me for an answer.—The narrative of his travels is interesting.

DETACHED WORDS.—Promise, trait, tortoise, yeoman, abeyance, version, surplice, synonym, arraign, crayon, obeisance, manger, impair, jaundice.

XXXI.—XXXV.

The country has been thoroughly alienated.—Alkali is derived from kali.—Sardinia is one of the divisions of Italy.—Alchemy was the science of chemistry as practiced in former times.—I met the ambassador of France.—Covetousness is the root of much evil.—Plenipotentiaries met in London.—The breeze blew regularly.—Coalescence is the art of coalescing.—Correlation means reciprocal relation.—The physician and surgeon could heal others.—If you find a trisyllable or a polysyllable point it out.—A provincialism is an expression peculiar to a province.—Camphor is a disinfectant.—Atheists and sceptics should be shunned.—The philosopher died in his eighty-second year.—There is great dissimilarity between those two men.

DETACHED WORDS.—Laughable, laundry, palmy, sergeant, parable, audience, exhaust, appal, conceit, thief, tierce, receipt, liege, brief.

XXXVI.—XL.

The valley spread out like a gorgeous panorama before them.—The residence of the monarch was surrounded by gigantic cypresses.—He did not allege a reason for his absence.—Annul means to nullify, to

abrogate.—Synonyms are words which have a similar signification.—The comeliness of youth is modesty and frankness; of age, condescension and dignity.—He cooperated with the other members of the firm.—He has two new knives.—Coerce means to restrain.—His virtues were recompensed in this world by a long and happy life.—The calumny spread over the city.—Strenuously set about your work.—The council have met to-day.—He did not recognize his friend.—Could you bear a weight of fifty pounds?—The French minister-plenipotentiary and envoy-extraordinary has gone to Rome.—Pestilence is an infectious disease.—It was a joke to clapping theaters and shouting crowds.

DETACHED WORDS.—Grief, acetic, ascetic, confiscate, raiment, swear, auburn, jail, fierce, seaman, brawl, gauger, raillery, woful, seminary.

XLI.—XLV.

The sea licks your feet, its huge flanks purr very pleasantly for you.—Their religion was strangely misrepresented.—To sympathize with the sorrowing and relieve the distressed, are required of us all.—He gave me ten guineas.—The delineation of the tableau was perfect.—His colleagues deserted him.—He was dismissed from his employment.—They traduced him.—William espoused my cause.—We must never deviate from the path of rectitude.—Charles dissipated his inheritance.—He disentangled the cord.—Some historians disparage the character of Wallace.—Place the auxiliary before the verb.—Ignorance is dispelled, but soldiers are dispersed.—The decaying totters of itself, and at length crumbles into dust.—The office is hereditary.

DETACHED WORDS.—Synod, poultice, affray, betray, valise, caprice, alley, conceit, leopard, convey, jeopard, police, stubble, chronicle.

XLVI.—L.

The picturesque steep streets and frowning gateways of Quebec are interesting to a stranger.—I walked by a dangerous precipice.—The fortress was chivalrously defended by Montcalm.—Casks and barrels dwindled into toys, and busy mariners became so many puppets.—My house was sold by an auctioneer.—Sorrow for the dead is the only sorrow from which we refuse to be divorced.—Who can look on the grave of an enemy and not feel a compunctious throb that he should ever have warred with the handful of earth that lies mouldering before him?—I met a cavalier.—A casuist attended the meeting.—His style was noted for conciseness.—They cut an incision into the bark of the tree.—Our Lord had twelve apostles and many disciples.—I was just about to launch into eulogiums upon the poets.—He lay unconscious for an hour.

DETACHED WORDS.—Kidneys, parliament, fountain, rhetoric, menace, patience, accede, exorcise, alum, lazy, busy, calico, guide, guile.

LI.—LV.

Saddles are provided with stirrups.—Six warriors rushed amid showers of shot.—Crucial means like a cross.—He chose that course of life.—Cæsar was ambitious, but he was at the same time magnanimous.—He consulted a councilor.—He is the only survivor of the party.—I did not coincide with his views.—The decline of day was

very gorgeous.—Some advantageous act may be achieved.—He was surprised at the news.—Forest trees twined themselves together in great rafts, from the interstices of which a sedgy, lazy foam works up.—The banks of the river were low, the trees dwarfish, the marshes swarming with frogs, the wretched cabins few and far apart, their inmates hollow-cheeked and pale, the weather hot, and mosquitoes penetrating into every crack and crevice.—Nothing was pleasant in the scene but harmless lightning which flickered upon the dark horizon.

DETACHED WORDS.—Crystal, lynx, business, curtain, chieftain, villain, biscuit, circuit, foreign, toast, sylvan, syringe, crypt.

LVI.—LX.

Spring is intoxicating.—Green-coated musicians make holiday in the neighboring marshes.—Icicles hung from the cornice.—Did you gather dandelions?—The flower breathes fragrance.—A man to be greatly good must imagine intensely and comprehensively.—He is venomous and false.—His hammock swings loose.—How pleasant the breeze feels.—These opportunities are of rare occurrence.—He spoke ironically.—They behaved heroically.—He engrossed our thoughts, our conjectures, and our homage.—They recognized the truth of my assertion.—He was guilty of mean, contemptible hypocrisy.—John abhorred the deed.—Frost discolored the foliage of the trees.—The hum of the distant city soothed my mind.—A dinner of roast beef and plum-pudding was given to the soldiers.—He acquired habits of temperance and self-denial.—The words must be separated from the context.

DETACHED WORDS.—Pyx, throat, mould, shoulder, smoulder, coar, boat, charcoal, gourd, poultry, mountain, chaplain, build, mystic.

LXI.—LXV.

He is steadfast and courageous in trials.—Such is the force of ill-will and ill-nature.—Whereas life is troublesome.—The good man always sympathizes with the unfortunate.—James is studying agriculture.—It is harder to avoid censure than to gain applause.—Forms of government may, and occasionally must, be changed.—This assistance is offered to men.—What is the difference between *except* and *only*?—France produced many great men.—Preserve equanimity of temper.—When opportunities are neglected there is often discontent.—She was the daughter of a respectable tradesman.—Her qualities were those of good sense, conscientiousness, and a warm heart.—Her religious sensibilities reached a further development.—In the midst of visionaries, she distrusted the supernatural.

DETACHED WORDS.—Archangel, occasion, influence, barbarous, porridge, partridge, baptism, chivalry, sausage, social, sagacious, curmudgeon, provincial, languor.



MISCELLANEOUS DICTATIONS.

I.

TERMS USED IN LAW AND BUSINESS.

The *lawyer* made an able speech in defence of the *assignee*. I am not acquainted with the *indorsee* of this note. The *lessee* was not satisfied with the conditions of the *lessor*; however, *necessity* obliged him to sign the document. An *advowee* is one who has the right to present to a *benefice*. An *alienee* is a person to whom property is alienated. Who pleads for the *appellee*? The *appellee's* bitterest enemy. Where is the *assignee*, or the man to whom the property has been made over? He has gone to the *assignor's*. A *bailee* is a person to whom goods are bailed. A *covenantee* is a party covenanted with. Samuel is the *covenantor*.

II.

TERMS USED IN LAW AND BUSINESS (Continued).

The *devisee* returned sincere thanks to the *devisor*. A *drawee* is a person on whom a bill of exchange is drawn. *Drawer*, one who draws a bill of exchange. The *commissioners* would not *guarantee* the execution of the *treaty*. The *executors* carried out the *will* to the letter. Apply to the *indorsee* or the *indorsor* of the note. The *legatee* should be very grateful to the *legator*. We, the undersigned *lessor* and *lessee*, agree to these engagements. The *lawyer* met the *mortgageor* and the *mortgagee* on the steps of the court-house. An *obligee* is a person to whom another, called the *obligor*, is bound. You will find his *claim* in the second *schedule*. Johnson has been appointed *trustee*.

III.

IRELAND'S FUTURE.

I look toward a land both old and young—old in its Christianity, young in its promise of the future; a nation which received grace before the Saxon came to Britain, and which has never questioned it; a Church which comprehends in its history the rise and fall of Canterbury and York, which Augustin and Paulinus found, and Pole and Fisher left behind them. I contemplate a people which has had a long night, and will have an inevitable day. I am turning my eyes toward a hundred years to come, and I dimly see the Ireland I am gazing on become the road of passage and union between the two hemispheres, and the center of the world. I see its inhabitants rival Belgium in populousness, France in vigor, and Spain in enthusiasm.

—Cardinal Newman.

IV.

THE LION.

The lion,¹ a native of the burning climate of Africa and the East Indies, strong, proud, and terrible, is justly denominated THE KING OF THE FOREST. He is not avaricious for courage, on the contrary, he

1. The Teacher may require the pupils to write the plurals thus: "*Lions, natives of the burning climate of Africa and the East Indies, strong, proud, and terrible, are, &c.*"

is sober, generous, and ever susceptible of attachment. He varies from about six to eight feet in length, and sometimes lives to the age of seventy years. He has an imposing appearance, a noble walk, and a terrible voice. His large head is shaded by a thick mane; his eye is sparkling, quick, ferocious. The hair on the posterior part of his body is short and silky, and its color is generally somewhat yellow. His cry is a hollow roaring, interrupted, and reiterated, particularly when he is enraged.

V.

TRAVELING.

In traveling by land, there is a continuity of scene, and a connected succession of persons and incidents, that carry on the story of life, and lessen the effect of absence and separation. We drag, it is true, "a lengthening chain" at each remove of our pilgrimage; but the chain is unbroken: we can trace it back link by link, and we feel that the last still grapples us to home. But a wide sea voyage severs us at once. It makes us conscious of being cast loose from the secure anchorage of settled life, and sent adrift upon a doubtful world. It interposes a gulf, not merely imaginary, but real, between us and our homes—a gulf subject to tempest, and fear, and uncertainty, rendering distance palpable, and return precarious.—*Irving.*

VI.

FROZEN KINDNESS.

The world is full of kindness that never was spoken, and that is not much better than no kindness at all. The fuel in the stove makes the room warm, but there are great piles of fallen trees lying on rocks and on tops of hills where nobody can get them; these do not make anybody warm. You might freeze to death for want of wood in plain sight of these fallen trees if you had no means of getting the wood home, and making a fire of it. Just so in a family; love is what makes parents and children, the brothers and sisters, happy. But if they take care never to say a word about it; if they keep it a profound secret as if it were a crime, they will not be much happier than if there was not any love among them; the house will seem cool even in summer, and if you live there you will envy the dog when any one calls him poor fellow.—*Canada School Journal.*

VII.

THE FUTURE OF CANADA.

Canada has a splendid future before her, whatever may be her form of government, or whatever the relations which, in the course of time, she may bear to the mother country or to her neighbor, the United States. She abounds in natural resources. Millions and millions of acres of good land are yet unoccupied, more are still unexplored; and such is her mineral wealth, that a vast population should be employed in its development. Thus, with land almost unlimited in extent, mines of unquestionable productiveness, and capabilities within herself for almost every descriptions of manufacturing industry, what does Canada require in order to be really great, but population—more millions of men and women?—*J. F. Maguire.*

VIII.

A TURKISH TALE.

We are told that the Sultan Mahomed, by his perpetual wars abroad, and his tyranny at home, had filled his dominions with ruin and desolation, and half unpeopled the Persian empire. The visier to this great Sultan pretended to have learned of a certain dervis to understand the language of birds, so that there was not a bird that could open his mouth, but the visier knew what it was he said. As he was one evening with the emperor, in their return from hunting, they saw a couple of owls upon a tree that grew near an old wall out of a heap of rubbish. "I would fain know," says the Sultan, "what those two owls are saying to one another—listen to their discourse, and give me an account of it." The visier approached the tree, pretending to be very attentive to the two owls.

IX.

A TURKISH TALE (*Continued*).

Upon his return to the Sultan, "Sir," says he, "I have heard part of their conversation, but dare not tell you what it is." The Sultan would not be satisfied with such an answer, but forced him to repeat, word for word, everything the owls had said. "You must know, then," said the visier, "that one of these owls had a son, and the other a daughter, between whom they are now upon a treaty of marriage. The father of the son said to the father of the daughter, in my hearing, 'Brother, I consent to this marriage, provided you will settle upon your daughter fifty ruined villages for her portion.' To which the father of the daughter replied, 'Instead of fifty I will give her five hundred, if you please. God grant a long life to Sultan Mahomed; while he reigns over us we shall never want ruined villages.'" The story says the Sultan was so touched by the fable, that he rebuilt the towns and villages which had been destroyed, and from that time forward ruled for the good of his people.—*Spectator*.

X.

Dogs.

There is a little skull amongst the bones I have collected for the study of anatomy, which any slightly scientific person would at once recognize as that of a dog. It is a beautiful little skull, finely developed, and one sees at a glance that the animal, when it was alive, must have possessed more than ordinary intelligence. The scientific lecturer would consider it rather valuable as an illustration of cranial structure in the higher animals; he might compare it with the skull of a crocodile, and deduce conclusions as to the manifest superiority of the canine brain. To me this beautiful little example of divine construction may be a teacher of scientific truths, but it is also a great deal more than that. My memory clothes it with mobile muscles and skin, covered with fine short hair, in patches of white and yellow. Where another sees only hollow sockets in which lurk perpetual shadows, I can see bright eyes wherein the sunshine played long ago, just as it plays in the topaz depths of some clear northern rivulet. I see the ears too, though the skull has none; and the ears listen and the eyes gaze with an infinite love and longing.—*Hamerton*.

XI.

A STORY OF THE GREAT PLAGUE IN LONDON.

A neighbor of mine having some money owing to him from a shop-keeper in Whitecross Street, sent a youth to endeavor to get the money. He came to the door, and finding it shut, knocked pretty hard, and, as he thought, heard somebody answer within; but he was not sure, so he waited, and after some stay, knocked again, and then a third time, when he heard somebody coming down stairs. At length the man of the house came to the door. He had on his breeches or drawers, a yellow flannel waistcoat, no stockings, a pair of slip-shoes, a white cap on his head, and, as the young man said, *death in his face*. When he opened the door, says he: "What do you disturb me thus for?"—The boy, though a little surprised, replied: "I come from such a one; and my master sent me for the money which he says you know of."—"Very well, child," returns the living ghost, "call as you go by at Cripplegate Church, and bid them ring the death-bell!" And with these words shut the door and went up again, and died the same day; nay, perhaps the same hour.—*Daniel Defoe* (1661-1731).

XII.

SAGE-BUSH.

I do not remember where we first came across "sage-bush," but as I have been speaking of it I may as well describe it. This is easily done, for if the reader can imagine a gnarled and venerable live oak-tree reduced to a little shrub two feet high, with its rough bark, its foliage, its twisted boughs, all complete, he can picture the "sage-tree" exactly. Often on lazy afternoons in the mountains I have lain on the ground with my face under a sage-bush, and entertained myself with fancying that the gnats among its foreign foliage were lilliputian birds, and that the ants marching and counter-marching about its base were lilliputian flocks and herds, and myself some vast loafer from Brobdignag waiting to catch a little citizen and eat him.

—*S. L. Clemens—Mark Twain* (1835—).

XIII.

CAMP FIRES.

When a party camps, the first thing to be done is to cut sage-bush, and in a few minutes there is an opulent pile of it ready for use. A hole a foot wide, two feet deep and two feet long is dug, and sage-bush chopped up and burned in it till it is full up to the brim with glowing coals. Then the cooking begins and there is no smoke, and consequently no swearing. Such a fire will keep all night with very little replemishing, and it makes a very sociable camp fire, and one around which the most impossible reminiscences sound plausible, instructive and profoundly entertaining.—*Mark Twain*.

XIV.

RURAL OCCUPATIONS.

In rural occupation there is nothing mean and debasing. It leads a man forth among scenes of natural grandeur and beauty; it leaves him to the workings of his own mind, operated upon by the purest and most elevating of external influences. Such a man may be simple

and rough, but he cannot be vulgar. The man of refinement, therefore, finds nothing revolting in an intercourse with the lower orders in rural life, as he does when he casually mingles with the lower orders of cities. He lays aside his distance and reserve, and is glad to waive the distinctions of rank, and to enter into the honest, heartfelt enjoyments of common life. Indeed, the very amusements of the country bring men more and more together; and the sound of hound and horn blend all the feelings into harmony.—*Irving*.

XV.

RURAL OCCUPATIONS (*Continued*).

The effect of this devotion of elegant minds to rural occupations has been wonderful on the face of the country. A great part of the Island¹ is rather level, and would be monotonous, were it not for the charms of culture; but it is studded and gemmed, as it were, with castles and palaces, and embowered with parks and gardens. It does not abound in grand and sublime prospects, but rather in little home scenes of rural repose and sheltered quiet. Every antique farm-house and moss-grown cottage is a picture; and as the roads are continually winding, and the view is shut in by groves and hedges, the eye is delighted by a continual succession of small landscapes of captivating loveliness.—*Irving*.

XVI.

SUNDAY IN THE COUNTRY.

It is a pleasing sight of a Sunday morning, when the bell is sending its sober melody across the quiet fields, to behold the peasantry in their best finery, with ruddy faces and modest cheerfulness, thronging tranquilly along the green lanes to church; but it is still more pleasing to see them in the evenings, gathering about their cottage doors, and appearing to exult in the humble comforts and embellishments which their own hands have spread around them.

It is this sweet home-feeling, this settled repose of affection in the domestic scene, that is, after all, the parent of the steadiest virtues and purest enjoyments.—*Irving*.

XVII.

THE HUMMING-BIRD.

Where is the person who, on observing this glittering fragment of the rainbow, would not pause, admire, and instantly turn his mind with reverence towards the Almighty Creator, the wonders of whose hand we at every step discover, and of whose sublime conceptions we everywhere observe the manifestations in his admirable system of creation? There breathes not such a person; so kindly have we all been blessed with that intuitive and noble feeling—admiration!

No sooner has the returning sun again introduced the vernal season, and caused millions of plants to expand their leaves and blossoms to his genial beams, than the little humming-bird is seen advancing on fairy wings, carefully visiting every opening flower-cup, and, like a curious florist, removing from each the injurious insects that otherwise would ere long cause their beautiful petals to droop

1. Great Britain.

and decay. Poised in the air, it is observed peeping cautiously, and with a sparkling eye, into their innermost recesses, whilst the ethereal motions of his pinions, so rapid and so light, appear to fan and cool the flower, without injuring its fragile texture, and produces a delightful murmuring sound, well adapted for lulling the insects to repose.....

XVIII.

THE HUMMING-BIRD (*Continued*).

The prairies, the fields, the orchards, and the gardens, nay the deepest shades of the forests, are all visited in their turn, and everywhere the little bird meets with pleasure and food. Its gorgeous throat in beauty and brilliancy baffles all competition. Now it glows with a fiery hue, and again it is changed to the deepest velvety black. The upper parts of its delicate body are of resplendant changing green; and it throws itself through the air with a swiftness and vivacity hardly conceivable. It moves from one flower to another like a gleam of light, upwards, downwards, to the right, and to the left. In this manner it searches the extreme northern portions of our country,¹ following with great precaution the advances of the season, and retreats with equal care at the approach of autumn.

—Audubon (1780-1851).

XIX.

SUNDAY IN LONDON.

And now the melodious clangor of bells from church towers summons their several flocks to the fold. Forth issues from his mansion the family of the decent tradesman, the small children in the advance; then the citizen and his comely spouse, followed by the grown-up daughters, with small morocco-bound prayer-books in the folds of their pocket-handkerchiefs. The housemaid looks after them from the window, admiring the finery of the family, and receiving, perhaps, a nod and smile from her young mistresses, at whose toilet she has assisted.

Now rumbles along the carriage of some magnate of the city, peradventure an alderman or a sheriff, and now the patter of many feet announces a procession of charity scholars, in uniforms of antique cut, and each with a prayer-book under his arm.

XX.

SUNDAY IN LONDON (*Continued*).

The ringing of bells is at an end; the rumbling of the carriage has ceased; the pattering of feet is heard no more; the flocks are folded in ancient churches, cramped up in by-lanes and corners of the crowded city, where the vigilant beadle keeps watch, like the shepherd's dog, round the threshold of the sanctuary. For a time everything is hushed; but soon is heard the deep pervading sound of the organ, rolling and vibrating through the empty lanes and courts; and the sweet chanting of the choir making them resound with melody and praise. Never have I been more sensible of the sanctifying effect of church music, than when I have heard it thus poured forth, like a

1. Southern States.

river of joy, through the inmost recesses of this great metropolis, elevating it, as it were, from all the sordid pollutions of the week; and bearing the poor world-worn soul on a tide of triumphant harmony to Heaven.—*Irving.*

XXI.

SHAKESPEARE.

In like manner has it fared with the immortal Shakespeare. Every writer considers it his bounden duty to light up some portion of his character or works, and to rescue some merit from oblivion. The commentator, eloquent in words, produces vast tomes of dissertations; the common herd of editors send up mists of obscurity from their notes at the bottom of each page; and every casual scribbler brings his farthing rushlight of eulogy or research, to swell the cloud of incense and of smoke.

As I honor all established usages of my brethren of the quill, I thought it but proper to contribute my mite of homage to the memory of the illustrious bard. I was for some time, however, sorely puzzled in what way I should discharge this duty. I found myself anticipated in every attempt at a new reading; every doubtful line had been explained a dozen different ways, and perplexed beyond the reach of elucidation; and as to fine passages, they had all been amply praised by previous admirers; nay, so completely had the bard, of late, been overlarded with panegyric by a great German critic, that it was difficult now to find a fault that had not been argued into a beauty.

—*Irving.*

XXII.

THE SWALLOW AND OTHER BIRDS.

A swallow, observing a farmer employed in sowing hemp, called the little birds together, informed them what the farmer was doing, and telling them that hemp was the material from which the nets, so fatal to the feathered race, were constructed, advised them to join un-animously in picking it up, in order to prevent the consequences. The birds either not believing his information or neglecting his advice, gave themselves no trouble about the matter. In a little time, the hemp appeared above ground. The friendly swallow again addressing himself to the birds, told them it was not yet too late, provided they would immediately set about the work, before the seeds had taken too deep root. But they still neglecting his advice, he forsook their society, repaired for safety to towns and cities, and there built his habitation and kept his residence. One day as he was skimming along the street he happened to see a number of these birds imprisoned in a cage on the shoulders of a bird-catcher. "Unhappy wretches!" said he, "you now suffer the punishment of your neglect." Thus, those who have no foresight of their own, and who despise the wholesome admonitions of their friends, deserve the mischiefs which their own obstinacy or negligence brings upon their heads.

XXIII.

GOD SEEN IN HIS WORKS.

The Catholic Church, or, to speak more plainly, the sublime religious souls under her influence, always sought the most beautiful and romantic places to erect monasteries and churches to the service

of God. Christ Himself retired to the mountain to pray, and He sought the solitude of Tabor to manifest His glory, and Gethsemani to pour forth His sorrows into the bosom of His Father. The soul, withdrawn from the din and the noise and the bustle of this world, breaks from its tension and soars towards God. The fathers of the desert sought the wilderness and the mountain-caves, there to adore their God. Our forefathers in the faith, also, peopled the islands in the Atlantic, erecting their monasteries in clefts overlooking the mighty ocean, where the monks sat and contemplated God in the fearful storms and in the raging waves that dashed over the rocks; and admired the works of His providence in the flight and screech of the ravens and gulls.

XXIV.

GOD SEEN IN HIS WORKS (*Continued*).

In a storm they would imagine souls in distress crying out, "Where is my God?" See them also on the islands of blessed Lough Erne. They beheld the serenity of the sky above and the peaceful waters below, and were led to sweet and calm repose in God. Again, they sought the clefts of the mountains overlooking the smiling valleys, where they could feast their eyes on the riches and beauties of God in the fertile fields below, and pity busy mortals in their incessant toil after the things that perish. Behold the lilies of the field, the birds of the air. God clothes and provides for all. He fills the soul that is empty of this world.—*Archbishop Lynch*.

XXV.

ST. LAURENCE JUSTINIAN.

St. Laurence Justinian had, during his youth, a sore on his neck, to cure which fire and iron had to be used. The moment of the operation having arrived, he himself tranquillized the spectators who evinced the most lively compassion. "What fear you," said he, "do you think I cannot receive the strength of which I have need from Him Who knew, not only how to console the three youths in the fiery furnace, but even to deliver them from it?" He underwent the operation without a groan, and in pronouncing only the name of Jesus. He immediately afterwards manifested the same courage in undergoing another painful incision. "Cut boldly," said he to the surgeon who was trembling, "your instrument cannot be compared to the iron nails and racks with which the martyrs were lacerated."

XXVI.

ANSWER OF AN INDIAN ORATOR TO THE GOVERNOR OF MASSACHUSETTS WHO OFFERED TO SEND THE RED MAN A PURITAN MINISTER.

Your words amaze me; you saw me before my French brothers, yet you and your ministers spoke not to me of prayer or of the Great Spirit. You saw my furs and my beaver skins, and you thought of them alone. If I brought many, I was your friend. That was all. One day I lost my way and sailed in my birch canoe to an Algonquin village where the French Black-Robe preached of the Great Spirit. I was loaded with skins. The Black-Robe disdained to look at them. He spoke to me at once of the Great Spirit, of Paradise, of hell, and of prayer, which is the only way to Heaven. My heart was full of

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joy; I stayed long to hear the words of truth. His prayer pleased me. I asked him to teach me and to baptize me. Then I went back to my own country, and told what had happened to me. They saw I was happy and wished to be happy too. They sent out to the distant tribes to find the Black-Robe. When you saw me, if you had told me of prayer I would have learned your prayer, for I knew not what was good. But I have learned the prayer of my French brothers; I love it and will follow it to the end. The Red Man does not want your money and your ministers. He will speak to you no more.

XXVII.

LONDON IN THE TIME OF CHARLES II.

London, in the time of Charles II., was for the most part confined to what is now called the city, and contained about half a million inhabitants.

Before the great fire it was built almost entirely of wood and plaster, with streets too narrow to allow wheeled carriages to pass one another.

After the fire the houses were built of brick. Bankers, merchants, and tradesmen, who now live in suburban villas, and only attend the city during business hours, lived then in the heart of London, in stately mansions, situated in gloomy courts, or in newly built squares. The streets were wretchedly paved and drained, and in rainy weather streams of dirty water rushed down Ludgate Hill, bearing the filth of the butchers' stalls into the fleet ditch.

The houses were not numbered. If they had been they would have been of little use, for scarcely any of the coachmen, chairmen, porters, or errand boys could read. The shops had carved or painted signs of Saracens' Heads, Blue Bears, and Golden Lambs hung out, by which the common people were able to recognize them. Until the end of Charles II.'s reign, the streets of London at night were in utter darkness, and bands of robbers plied their trade with little fear of detection; but afterwards feeble lanterns were hung out on moonless nights from one house in every ten.

XXVIII.

RESPECT FOR RELIGION AND ITS MINISTERS.

Rodolph of Hapsburg, afterwards Emperor of Germany, was going one day to the chase; he was mounted on a superb courser: his armor-bearer, carrying his javelins, followed him.

Arriving at a prairie, the prince hears the sound of a bell: he looks and sees a gray haired Priest, preceded by an acolyte, and carrying the consecrated host. At this sight he uncovers his head, prays, and follows with his eyes the minister of Heaven.

Suddenly he sees him stop at the margin of a torrent and take off his shoes: "What are you doing?" cried out Rodolph.

"I am hastening to a sick man who is sighing for his celestial nourishment; the bridge has been carried away by the flood, and as the dying man must not be deprived of the blessing of which he aspires, I intend to wade the stream barefoot."

Rodolph could not suffer the old man to thus expose himself; he made the old Priest mount his horse, and put the bridle in his hands.

While the minister of God was bringing the nourishment of salvation to the sick man who called upon him, the young lord returned to his castle, happy to have renounced the pleasures of the chase in favor of an act of religion and humanity.

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XXIX.

WATERTON.

While a mere boy Charles Waterton manifested the love of nature and rare powers of observation that rendered him so distinguished a naturalist. At the age of fourteen he was sent to the Jesuits' College of Stonyhurst, then just established. His predominant passion often led him to transgress the college boundaries in search of birds and animals, and the sagacious Fathers, in order to enable him to follow his bent, without infringing on the rules and giving a bad example, appointed him rat-catcher, fox-trapper, in short, a kind of general forester to the establishment, an office which he filled to the entire satisfaction of himself and the authorities. One of these wise Fathers sent for the lad one day, and telling him that his turn of mind would probably lead him in after life to distant lands, made him promise never to touch wine or intoxicating spirits of any kind—a promise Waterton strictly kept to the day of his death, which was more than sixty years after.

His principal object of study was the natural world. He always slept on bare boards, with a blanket wrapped around him, and an oaken block for a pillow. He retired at eight o'clock in the evening, and rose at three o'clock in the morning. At four o'clock he went to his private chapel adjoining his room, and spent an hour in devotion. His abstemiousness was remarkable.

This great man was born in England in 1782 and died in 1865. He was lowered into the tomb while the Priests were chanting the Benedictus and linnets were signing in the trees overhead.

XXX.

PAINTING.

Painting, or art generally, as such, with all its technicalities, difficulties, and particular ends, is nothing but a noble and expressive language, invaluable as the vehicle of thought, but by itself nothing. He who has learned what is commonly considered the art of painting, that is, the art of representing any natural object faithfully, has as yet only learned the language by which his thoughts are to be expressed. He has done just as much towards being that which we ought to respect as a great painter, as a man who has learned how to express himself grammatically and melodiously has towards being a great poet. The language is, indeed, more difficult of acquirement in the one case than in the other, and possesses more power of delighting the sense, while it speaks to the intellect, but it is, nevertheless, nothing more than language, and all those excellences which are peculiar to the painter as such, are merely what rhythm, melody, precision, and force are in the words of the orator and the poet, necessary to their greatness, but not the tests of their greatness. It is not by the mode of representing and saying, but by what is represented and said, that the respective greatness either of the painter or the writer is to be finally determined.—*Ruskin* (1819—).

XXXI.

THE OLD MAN AND HIS ASS.

An old man and a little boy were driving an ass to the meat market to sell. "What a fool is this fellow," says a man upon the road, "to be trudging it on foot with his son, that his ass may go light!" The

old man, hearing this, set his boy upon the ass, and went whistling by the side of him. "Why, sirrah!" cries a second man to the boy, "is it fit for you to be riding while your poor old father is walking on foot?" The father, upon this rebuke, took down his boy from the ass, and mounted himself. "Do you see," says a third, "how the lazy old knave rides along upon his beast, while his poor little boy is almost crippled with walking!" The old man no sooner heard this, than he took up his son behind him. "Pray, honest friend," says a fourth, "is that ass your own?"—"Yes," says the man. "One would not have thought so," replied the other, "by your loading him so unmercifully. You and your son are better able to carry the poor beast, than he you."—"Anything to please," says the owner; and alighting with his son, they tied the legs of the ass together, and by the help of a pole endeavored to carry him upon their shoulders over the bridge that led to the town. This was so entertaining a sight, that the people ran in crowds to laugh at it; till the ass conceiving a dislike to the over-complaisance of his master, burst asunder the cords that tied him, slipped from the pole and tumbled into the river. The poor old man made the best of his way home, ashamed and vexed, that by endeavoring to please everybody, he had pleased nobody, and lost his ass into the bargain.—*World*.

XXXII.

BAD BOOKS.

The Catholic Church strictly and wisely prohibits the reading of any books that are written by those who have fallen from the Faith, or teach false doctrine, or impugn the Faith, or defend errors, and that for this plain and sound reason: the Church knows very well that it is not one in a thousand who is able to unravel the subtlety of infidel objections. How many of you have gone through for yourselves the evidence upon which the authenticity, genuineness, and inspiration of the Books of Daniel rests? Have you verified the canon of the Old and New Testament? or have you mastered the philosophical refutation of Atheism? Would you advise your children to read skeptical criticisms of Holy Scripture or the arguments of Deists? If not, why read them yourselves? You know perfectly well that the human mind is capable of creating many difficulties of which it is incapable of finding a solution. The most crude and ignorant mind is capable of taking in what can be said of the truth. Destruction is easy; construction needs time, industry, and care. To gather evidence as to ascertain the traditions of the Church, needs learning and labor, of which only they are capable whose life is given to it.—*Cardinal Manning* (1808—).

XXXIII.

A RILL FROM THE TOWN PUMP.

The title of "town treasurer" is rightfully mine, as guardian of the best treasure that the town has. The overseers of the poor ought to make me their chairman, since I provide bountifully for the pauper, without expense to him that pays taxes. I am at the head of the fire department, and one of the physicians to the board of health. As a keeper of the peace, all water-drinkers will confess me equal to the constable. I perform some of the duties of the town-clerk by promulgating public notices when they are posted on my front. To

speaking within bounds, I am the chief person of the municipality, and exhibit, moreover, an admirable pattern to my brother officers by the cool, steady, upright, downright, and impartial discharge of my business, and the constancy with which I stand to my post. Summer or winter nobody seeks me in vain; for all day long I am seen at the busiest corner, just above the market, stretching out my arms to rich and poor alike; and at night I hold a lantern over my head, both to show where I am and to keep people out of the gutters. At the sultry noontide I am cupbearer to the parched populace, for whose benefit an iron goblet is chained to my waist. Like a dram-seller on the wall, I cry aloud to all and sundry, in my plainest accents, and at the very tiptop of my voice: "Here it is, gentlemen! Here is the good liquor! Walk up, walk up, gentlemen; walk up, walk up! Here is the superior stuff! Here it is by the hogshead or the single glass, and not a cent to pay! Walk up, gentlemen! walk up, and help yourselves!"—*Hawthorne* (1804—1864).

XXXIV.

A CLACHAN¹ (HIGHLAND LANDSCAPE).

A genuine Highland Clachan (hamlet) is one of the most picturesque things in the world, especially just after rain, when the color comes out. The houses, as everybody knows, of one story only, are built of great rough stone, and thatched in a rude way with rushes. Considered as artificial things, they do no honor to their artificers, for all their beauty is due to nature, and to the poverty of the builders, who were not rich enough to contend with nature. Whenever Highlanders are well off they cease to build picturesquely altogether, the inns and farm-houses, and kirks, being uniformly square and hideous, whilst the castles of the nobility are usually, if of recent date, devoid of all interest, except as enduring examples of the lowest bathos of the "Gothic" renaissance. If the Highlanders could build churches and castles as grandly as they build poor men's huts, their country would be as great in architecture as it is in scenery.

XXXV.

A CLACHAN (*Continued*).

The poor men's huts have the sublimity of rocks and hillocks. The coloring of the walls is so exquisite that it would take a noble colorist to imitate it at all. Gold of lichen, rose of granite, green of moss, make the rude stones of the poor man's house glorious with such color as no place in all England rivals. And as if it were especially intended by nature that full justice should be done to her fair coloring by the most desirable foil and contrast, she has given the Highlanders peat, which they build into stacks close to the habitations, and whose intense depth of mingled purples and browns makes their walls gleam like jewelry. And when some cottage in the clachan lies empty and deserted, and the wood-work of the roof rises, a grim skeleton, above the abandoned walls, blacker than black, yet full of deep purples in its blackness, arrangements of color become possible to the painter such as the strongest colorists desire.

—P. G. Hamerton.

¹ Pronounced *Klākan*.

XXXVI.

SHAKESPEARE'S GRAVE.

From the birth-place of Shakespeare a few paces brought me to his grave. He lies buried in the chancel of parish church, a large and venerable pile, mouldering with age, but richly ornamented. It stands on the banks of the Avon, on an embowered point, and separated by adjoining gardens from the suburbs of the town. Its situation is quiet and retired: the river runs murmuring at the foot of the churchyard, and the elms which grow upon its banks droop their branches into its clear bosom. An avenue of limes, the boughs of which are curiously interlaced, so as to form in summer an arched way of foliage, leads up from the gate of the yard to the church porch. The graves are over-grown with grass; the gray tombstones, some of them nearly sunk into the earth, are half-covered with moss, which has likewise tinted the reverend old building. Small birds have built their nests among the cornices and fissures of the walls, and keep up a continual flutter and chirping; and rooks are sailing and cawing about its lofty gray spire.—*Irving*.

XXXVII.

"IT IS MORE BLESSED TO GIVE THAN TO RECEIVE."

A young man, a student in one of our universities, was one day taking a walk with a professor, who was commonly called the students' friend from his kindness to those who waited on his instructions. As they went along they saw lying in the path a pair of old shoes, which they supposed to belong to a poor man who was employed in a field close by, and who had nearly finished his day's work. The student turned to the professor, saying, "Let us play the man a trick; we will hide his shoes, and conceal ourselves behind those bushes, and wait to see his perplexity when he cannot find them." "My young friend," answered the professor, "we should never amuse ourselves at the expense of the poor. But you are rich, and may give yourself a much greater pleasure by means of this poor man. Put a crown into each shoe, and then we will hide ourselves and watch how the discovery affects him." The student did so, and they both then placed themselves behind the bushes close by.

XXXVIII.

"IT IS MORE BLESSED TO GIVE THAN TO RECEIVE" (*Continued*).

The poor man soon finished his work, and came across the field to the path where he had left his coat and shoes. While putting on his coat he slipped his foot into one of his shoes; but, finding something hard, he stooped down to feel what it was, and found the crown. Astonishment and wonder were seen upon his countenance. He gazed upon the coin, turned it round, and looked on it again and again. He then looked around him on all sides, but no person was to be seen. He now put the money into his pocket and proceeded to put on the other shoe; but his surprise was doubled on finding the other crown. His feelings overcame him; he fell upon his knees, looked up to Heaven, and uttered aloud a fervent thanksgiving, in which he spoke of his wife, sick and helpless, and his children without bread, whom this timely bounty, from some unknown hand, would save from

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—P. G. Hamerton.

perishing. The student stood there deeply affected, and his eyes filled with tears. "Now," said the professor, "are you not much better pleased than if you had played your intended trick?" The youth replied, "You have taught me a lesson which I will never forget. I feel now the truth of these words, which I never understood before: 'It is more blessed to give than to receive.'"—*Catholic Record*.

XXXIX.

CLEANLINESS.

Cleanliness bears analogy to purity of mind, and may be recommended under the three following heads: A mark of politeness, it produces affection, it bears analogy to purity of mind. First, it is a mark of politeness, for it is universally agreed upon, that no one unadorned with this quality can go into company without giving a manifest offence. The different nations of the world, are as much distinguished by their cleanliness, as by their arts and sciences. The more any country is civilized, the more they consult this part of politeness.

Secondly, cleanliness may be said to be the foster-mother of affection. Beauty, indeed, most commonly produces love, but cleanliness preserves it. Age, itself, is not unamiable while it is preserved clean and unsullied; like a piece of metal constantly kept smooth and bright, we look on it with more pleasure than on a new vessel cankered with rust. I might further observe, that as cleanliness renders us agreeable to others, it makes us easy to ourselves; that it is an excellent preservative of health; and that several vices destructive both of mind and body, are inconsistent with the habit of it.

XL.

CLEANLINESS (Continued).

In the third place, it bears a great analogy with purity of mind, and naturally inspires refined sentiments and passions. We find from experience that through the prevalence of custom, the most vicious actions lose their honor by being made familiar to us. On the contrary, those who live in the neighborhood of good examples, fly from the first appearances of what is shocking. Thus pure and unsullied thoughts are naturally suggested to the mind, by those objects that perpetually encompass us, when they are beautiful and elegant in their kind.

In the East, where the warmth of the climate makes cleanliness immediately more necessary than in colder countries, it is a part of religion: the Jewish law and the Mohamedan (which in some things copies after it), is filled with bathings, purifications, and other rites of the like nature. We read several injunctions of this kind in the Book of Deuteronomy, which confirm this truth; and which are but ill accounted for by saying, as some do, that they were only instituted for convenience in the desert, which otherwise could not have been habitable for so many years.—*Addison* (1672-1719).

XLI.

SICKNESS.

Then surely sickness, contributing no less than old age to the shaking down this scaffolding of the body, may discover the inward

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structure more plainly. Sickness is a sort of early old age, it teaches us a diffidence in our earthly state, and inspires us with the thoughts of a future, better than a thousand volumes of photographs and divines. It gives so warning a concussion to those props of our vanity, our strength and youth, that we think of fortifying ourselves within, when there is so little dependence upon our out-works. Youth, at the very best, is but a betrayer of human life in a gentler and smoother manner than age: it is like a stream that nourishes a plant upon a bank, and causes it to flourish and blossom to the sight, but at the same time is undermining it at the root in secret. My youth has dealt more fairly and openly with me; it has afforded several prospects of my danger, and given me an advantage not very common to young men, that the attractions of the world have not dazzled me very much; and I begin where most people end, with a full conviction of the emptiness of all sorts of ambition, and the satisfactory nature of all human pleasures.

XI.II.

SICKNESS (*Continued*).

When a smat of sickness tells me this empty tenement of my body will fall in a little time, I am even as unconcerned as was that honest Hibernian, who being in bed in the great storm some years ago, and told the house would tumble over his head, made answer: "What care I for the house! I am only a lodger."

The morning after my exit, the sun will rise as bright as ever, the flowers smell as sweet, the plants spring as green, the world will proceed in its own course, people will laugh as heartily, and marry as fast as they were raised to do. The memory of man, as it is elegantly expressed in the Book of Wisdom, passeth away as the remembrance of a guest that tarrieth but one day. There are reasons enough in the fourth chapter of the same book to make any young man contented with the prospect of death. "For venerable old age is not that of long time, not counted by the number of years: but the understanding of a man is grey hairs, and a spotless life is old age. . . . He was taken away less wickedness should alter his understanding, or deceit beguile his soul."¹—*Pope* (1618-1744).

XLIII.

THE CONSTITUTION OF CANADA.

The Act of Confederation recites that the constitution of the Dominion shall be similar in principle to that of the United Kingdom. But in truth the only similarity consists in the fact that one of the two chambers is nominated by the Crown, and that the authority of the Crown is represented in the Dominion by the presence of a Governor-General. In all other respects the example of the American republic has been followed. The keystone of the whole system is that principle of federation which the United States has so long represented, and which consists of local self-government for each member of the confederacy and the authority of a common Parliament for strictly national affairs. This fact is not an objection to the scheme. It is, on the contrary, the best security for its success. It would have

1. The quotation is given according to the Douay version.

been impossible to establish in Canada anything really resembling the constitution of England. Uniformity of legislation would have been unendurable. Nothing could make the Senate of Canada an institution like the English House of Lords: nomination by the Crown could not do it. There was some wisdom in the objection raised by Mr. Bright to this part of the scheme.

XLIV.

THE CONSTITUTION OF CANADA (*Continued*).

A good deal of sentimentalism was talked in parliament by the ministers in charge of the confederation scheme, about the filial affection of Canada for the mother, and the intense anxiety of the Canadians to make their constitution as like as possible to that of England. The Canadians appear to have very properly thought of their interests first of all, and they adopted the system which they believed would best suit the conditions under which they lived. In doing so they did much to strengthen and to command that federative principle on which their Dominion is founded, and which appears likely enough to contain the ultimate solution of the whole problem of government as applied to a system made up of various populations with diverse nationalities, religions, and habitudes. So far as one may judge of the tendencies of modern times it would seem that the inclination is to the formation of great state systems. The days of small independent states seem to be over. If this be so it may safely be stated that great state systems cannot be held together by uniform legislation. The choice would clearly seem to be between small independent states and the principle of federation adopted in the formation of the Dominion of Canada.—*Justin McCarthy* (1830—).

XLV.

CIVILITY IN SPEECH.

How comes it that the evil which men say spreads so widely and lasts so long, whilst our good, kind words don't seem somehow to take root and bear blossom. Is it that in the stony hearts of mankind these pretty flowers can't find a place to grow? Certain it is that scandal is good brisk talk, whereas praise of one's neighbor is by no means lively hearing. An acquaintance grilled, scored, devilled, and served with mustard and cayenne pepper, excites the appetite; whereas a slice of cold friend with currant jelly is but a sickly, unrelishing meat.

Now, such being the case, my dear worthy Mrs. Candor, in whom I know there are a hundred good and generous qualities; it being perfectly clear that the good things which we say of our neighbors don't fructify, but somehow perish in the ground where they are dropped, whilst the evil words are wafted by all the winds of scandal, take root in all soils, and flourish amazingly—seeing, I say, that this conversation does not give us a fair chance, suppose we give up censoriousness altogether, and decline uttering our opinions about Brown, Jones, and Robinson (and Mesdames B. and R.) at all. We may be mistaken about every one of them, as, please goodness, those anecdote-mongers against whom I have uttered my meek protest have been mistaken about me.

We need not go to the extent of saying that Mrs. Manning was an amiable creature, much misunderstood; and Jack Thurtell a gallant unfortunate fellow, not near so black as he was painted; but we will try and avoid personalities altogether in talks, won't we?

—*W. M. Thackeray (1811-1863).*

XLVI.

THE CHRISTIAN RELIGION.

This religion is the most priceless treasure which this fallen, sin-stained world possesses. It is indeed the light of the world and the salt of the earth—the light of revealed truth for the intellect, the healing salt of Heavenly graces for the wounds and corruptions of the heart. It is our pillar of cloud by day, our pillar of fire by night protecting us from the enemies of our salvation and guiding our footsteps through the desert of life towards the Promised Land. There is no dark problem of life which it has not solved, there are no anxious questionings of the soul for which it has not the most satisfactory answers. Into every Gethsemane of human grief and agony it has entered as an angel of consolation. Veronica-like, it has wiped the blood and tears and sweat from the face of suffering humanity. It has cared for the poor, it has fed the hungry, it has clothed the naked, it has visited and consoled the sick, it has sanctified and sublimated human sorrow, it has brought hope and comfort into the darkness of the dungeon, it has freed the slave, it has ennobled and dignified labor, in fine, it found the human race tattered and torn and bleeding by the way-side of the world and like the good Samaritan it has taken it up in its protecting arms, has poured wine and oil into its wounds and has restored it to health and strength.

—*Right Rev. J. Walsh, D.D., Bishop of London, Canada.*

XLVII.

ENTERPRISE.

Hitherto there seems to have been above earth but little or no obstacle to the enterprise of man; and yet he has often been balked in his attempts to pass from one land to another. In his panting impatience to communicate with his fellow-man wherever he might be found, or in obedience to that supreme law which commands him to go forth and people the earth, he has endeavored to track his way to its utmost regions—he has dived into the darkest of its valleys, and there groped his way amidst the stones of the torrent, to create a path beyond the chains of mountains that seemed to shut him in.

He has climbed as high as it was possible for all his breathless vigor to bear him, until at length he has come to the snow-built pyramids on the summit of the mountain or the impassable glacier; and then he has turned its flank, and with wonderful perseverance has made his way into the opposite region.—*Cardinal Wiseman.*

XLVIII.

THE SUBMARINE TELEGRAPH.

But who ever thought till now of at once plunging into the very depths of the ocean, without the power of seeing a single step beyond him; almost beyond the power of the fathoming-line to reach, to a depth, as we have been told, as great as the height of the highest

mountains explored but by a few individuals? And there he has ventured to trace his path, and has traced it without deviation, and without yielding to any, however formidable, obstacles.

He has made that path bury itself deep into the very undermost of the valleys of that unseen region; he has made it to ascend its steepest precipices—to cross its highest mountains—to pass down again; till thus by an effort of perseverance, the like of which the world has never witnessed, the two continents have been moored safe to one another—moored so safe by this little metallic howser, as no other power, no amount of “inky blots and rotten parchment bonds,” or protocols of treaties, could ever have done.—*Cardinal Wiseman.*

XLIX.

CLOUD BEAUTY.

We have seen that when the earth had to be prepared for the inhabitation of man, a veil, as it were, of intermediate being was spread between him and its darkness, in which were joined, in a subdued measure, the stability and insensibility of the earth and the passion and perishing of mankind.

But the heavens, also, had to be prepared for his habitation. Between their burning light,—their deep vacuity, and man, a veil had to be spread of intermediate being;—which should appease the unendurable glory to the level of human feebleness, and sign the changeless motion of the heavens with a semblance of human vicissitude.

Between earth and man arose the leaf. Between the heaven and man came the cloud. His life being partly as the falling leaf, and partly as the flying vapor.

Has the reader any distinct idea of what clouds are? We had some talk about them long ago, and perhaps thought them nature, though at that time not clear to us, would be easily enough understandable when we put ourselves seriously to make it out. Shall we begin with one or two easiest questions?

That mist which lies in the morning so softly in the valley, level and white, through which the tops of the trees rise as if through an inundation—why is it so heavy? and why does it lie so low, being yet so thin and frail that it will melt away utterly into splendor of morning, where the sun has shone on it but a few moments more? Those colossal pyramids, huge and firm, with outlines as of rocks, and strength to bear the beating of the high sun full on their fiery flanks—why are they so light,—their bases high over our heads, high over the heads of Alps? why will this melt away, not as the sun rises, but as he descends, and leave the stars of twilight clear, while the valley vapor gains again upon the earth like a shroud?

—*Ruskin (1819—)*.

L.

CEDRIC THE SAXON.

Cedric was not above the middle stature, but broad-shouldered, long-armed, and powerfully made, like one accustomed to endure the fatigue of war or of the chase; his face was broad, with large blue eyes, open and frank features, fine teeth, and a well-formed head, altogether expressive of that sort of good-humor which often lodges with a sudden and hasty temper. Pride and jealousy there was in his eye, for his life had been spent in asserting rights which were constantly liable to invasion; and the prompt, fiery, and resolute dis-

position of the man had been kept constantly upon the alert by the circumstances of his situation. His long yellow hair was equally divided on the top of his head and upon his brow, and combed down on each side to the length of his shoulders: it had but little tendency to gray although Cedric was approaching to his sixtieth year.

LI.

CEDRIC THE SAXON (*Continued*).

His dress was a tunic of forest green, furred at the throat and cuffs with what was called minever; a kind of fur inferior in quality to ermine, and formed, it is believed, of the skin of the gray squirrel. This doublet hung unbuttoned over a close dress of scarlet which sat tight to his body; he had breeches of the same, but they did not reach below the lower part of the thigh, leaving the knee exposed. His feet had sandals of the same fashion with the peasants, but of finer materials, and secured in the front with golden clasps. He had bracelets of gold upon his arms, and a broad-collar of the same precious metal around his neck. About his waist he wore a richly-studded belt, in which was stuck a short straight two-edged sword, with a sharp point, so disposed as to hang almost perpendicularly by his side. Behind his seat was hung a scarlet cloth cloak lined with fur, and a cap of the same materials richly embroidered, which completed the dress of the opulent land-owner when he chose to go forth. A short boar-spear, with a broad and bright steel head, also reclined against the back of his chair, which served him, when he walked abroad, for the purposes of a staff or of a weapon, as chance might require.—*Scott*.

LII.

A HOLIDAY IN THE COUNTRY.

Perhaps the impending holiday might have given a more than usual animation to the country, for it seemed to me as if everybody was in good looks and good spirits. Game, poultry, and other luxuries of the table, were in brisk circulation in the villages; the grocers', butchers', and fruiterers' shops were thronged with customers. The housewives were stirring briskly about, putting their dwellings in order; and the glossy branches of holly, with their bright red berries, began to appear at the windows. The scene brought to mind an old writer's account of Christmas preparations:—"Now capons and hens, besides turkeys, geese, and ducks, with beef and mutton—must all die—for in twelve days a multitude of people will not be fed with a little. Now plums and spice, sugar and honey, square it among pies and broth. Now or never must music be in tune, for the youth must dance and sing to get them a heat, while the aged sit by the fire. The country maid leaves half her market, and must be sent again, if she forgets a pack of cards on Christmas eve. Great is the contention of holly and ivy, whether master or dame wears the breeches. Dice and cards benefit the butler; and if the cook do not lack wit, he will sweetly lick his fingers.—*Irving*.

LIII.

THE ST. LAWRENCE IN WINTER.

The banks of the noble St. Lawrence are piled with driven snow. The bare branches of maple, beech, and elm crackle with the keen frost as they mournfully away in the January breeze. Pines and

furs, in their robes of green powered with hoar froast, or gracefully fringed with icicles, give beauty and color to the snowy carpet which winter spreads over these regions. The mighty river is caught in the chill grasp of winter, and no longer bears on its proud bosom the wealth of our great Dominion. A sparklingsheet of crystal is thrown over its laughing waters, making it resemble a huge giant wrapped in his funeral robes. And even as the mortal body is clasped by the icy hand of death, and lies like the great river in sepulchral garments for a brief season, but shall be one day released from its cold bonds, in like manner shall the torpid St. Lawrence, warmed by the rays of spring, burst asunder its crystal winding-sheet and laugh and glint in the beams of the sun.—*Archbishop O'Brien (1843—)*.

LIV.

THE SAGUENAY.

The Saguenay is not, properly, a river. It is a tremendous chasm, like that of the Jordan Valley and the Dead Sea, cleft for sixty miles through the heart of a mountain wilderness. . . . No magical illusions of atmosphere enwrap the scenery of this northern river. Everything is hard, naked, stern, and silent. Dark-gray cliffs of granite gneiss rise from the pitch-black water; firs of gloomy green are rooted in their crevices and fringe the summits; loftier ranges of a dull indigo hue show themselves in the back-ground, and over all bends a pale, cold, northern sky. The keen air, which brings out every object with a crystalline distinctness, even contracts the dimensions of the scenery, diminish the height of the cliffs, and apparently belittles the majesty of the river, so that the first feeling is one of disappointment, still it exercises a fascination which you cannot resist; you look, and look, fettered by the fresh, novel, savage stamp which nature exhibits, and at last, as in St. Peter's or at Niagara, learn from the character of the separate features to appreciate the grandeur of the whole. . . .

LV.

THE SAGUENAY (*Continued*).

Steadily upwards we went; the windings of the river and its varying breadth, from half a mile to nearly two miles, giving us a shifting succession of the grandest pictures. Shores that seemed roughly piled together out of the fragments of chaos, overhung us; great masses of rock, gleaming duskily through their drapery of evergreens, here lifting long irregular walls against the sky, there split into huge, fantastic forms by deep lateral gorges, up which we saw the dark blue crests of loftier mountains in the rear. The water beneath us was as black as night, with a pitchy glaze on its surface; and the only life in all the savage solitude was now and then the back of a white porpoise in some of the deeper coves. . . . The river is a reproduction truly on a contracted scale of the fiords of the Norwegian coast. . . . The dark mountains, the tremendous precipices, the fir forests, even the settlement in Ha! Ha! Bay and l'Anse à l'Eau (except that the houses are white instead of red), are completely Norwegian as they can be. The Scandinavian skippers who come to Canada all notice this resemblance.—*Bayard Taylor (1825-1878)*.

LVI.

MEN ALWAYS FIT FOR FREEDOM.

There is only one cure for the evils which newly-acquired freedom produces,—and that cure is freedom! When a prisoner leaves his cell, he cannot bear the light of day; he is unable to discriminate colors, or recognize faces; but the remedy is not to remand him into his dungeon, but to accustom him to the rays of the sun. The blaze of truth and liberty may at first dazzle and bewilder nations which have become half blind in the house of bondage; but let them gaze on, and they will soon be able to bear it. In a few years men learn to reason; the extreme violence of opinion subsides; hostile theories correct each other; the scattered elements of truth cease to conflict, and begin to coalesce; and, at length, a system of justice and order is educed out of the chaos. Many politicians of our time are in the habit of laying it down as a self-evident proposition that no people ought to be free till they are fit to use their freedom. The maxim is worthy of the fool in the old story, who resolved not to go into the water till he had learned to swim. If men are to wait for liberty till they become wise and good in slavery, they may, indeed, wait forever.

—Macaulay (1800-1858).

LVII.

THE WOODPECKER'S COMPLAINT.

"Mighty lord of the woods, why do you wrongfully accuse me? Why do you hunt me up and down to death for an imaginary offence? I have never spoiled a leaf of your property, much less your wood. Your merciless shot strikes me at the very time I am doing you a service. But your short-sightedness will not let you see it, or your pride is above examining closely the actions of so insignificant a little bird as I am. If there be that spark of feeling in your breast which they say man possesses, or ought to possess, above all other animals, do a poor injured creature a little kindness, and watch me in your woods only for one day."

"I never wound your healthy trees, I should perish for want in the attempt. The sound bark would easily resist the force of my bill; and were I even to pierce through it, there would be nothing inside that I could fancy or my stomach digest."

LVIII.

THE WOODPECKER'S COMPLAINT (*Continued*).

"I often visit them, it is true, but a knock or two convinces me that I must go elsewhere for support; and where you to listen attentively to the sound which my bill causes, you would know whether I am upon a healthy or an unhealthy tree. Wood and bark are not my food. I live entirely upon the insects which have already formed a lodgement in the distempered tree. When the sound informs me that my prey is there, I labor for hours together, till I get at it; and, by consuming it for my own support, I prevent its further depredations in that part."

"Thus I discover for you your hidden and unsuspected foe, which has been devouring your wood in such secrecy that you had not the least suspicion it was there. The hole which I make in order to get at the pernicious vermin, will be seen by you as you pass under the

tree. I leave it as a signal to tell you that your tree has already stood too long. It is past its prime. Millions of insects, engendered by disease, are preying upon its vitals. Ere long it will fall a log in useless ruins. Warned by this loss, cut down the rest in time, and spare, oh, spare, the unoffending woodpecker!"

—Charles Waterton (1782-1865).

LIX.

KING EDWY AND ST. DUNSTAN.

When Edred died, the eldest of Edmund's two sons succeeded him. His name was Edwy, and he was so handsome that he was called *Edwy the fair*: it is a pity that he was not as good as he was handsome. He was very young when he became king, and was foolish and good naturedly weak, so that he fell into very bad company, and was never happy unless he had a number of wicked and foolish young people round him. These wicked friends persuaded Edwy to spend his time in eating and drinking, and all kinds of wicked pleasures. He ruled his kingdom very badly, and treated his poor grandmother Edgiva so cruelly that she died of want, while he was rioting and feasting. St. Dunstan, a man of noble birth, who was abbot of the abbey of Glastonbury, tried all he could to prevent the king from behaving so badly. St. Dunstan was at this time the chief support of the kingdom: he was not only a very holy man, but a wise and active minister too. He taught the people to make organs and bells for the churches, to sing and play church-music, to make vestments, and to paint beautiful pictures in books. All this made the people love St. Dunstan very much.

LX.

KING EDWY AND ST. DUNSTAN (*Continued*).

And indeed every one loved him except the foolish young king and his bad companions. The king hated him, because St. Dunstan often told him he was leading a wicked life, and was displeasing God: courtiers hated him because he told the king to send them away, and to choose better friends. As they were afraid of being punished, they in the end, persuaded Edwy to banish St. Dunstan out of the kingdom. He went to Flanders, and lived there a year. All the Flemish clergy and people grew as fond of him as the English were, and begged of him to remain with them. But as soon as he could, St. Dunstan went back to England, because that was his own country and he liked to teach the people over whom God had placed him.

While he was in Flanders the English grew so angry with their foolish king, that they sent him away, and said he should not be king any longer. So Edwy was banished in his turn. It is to be hoped when he was away from all his bad companions, and in trouble, that he began to think and repent of his wickedness.

LXI.

A JULY DAY IN CANADA.

Just such a temperature as described by Dickens of a hot day in Marseilles was it in A——, no ripple stirring the smooth clear waters of our magnificent St. Lawrence, as it flowed majestically past, mirroring back the pretty villages nestling croquettishly in its

banks; no breath of air stirring the trees, the long grass, the weeds and wild flowers that bordered the road side and filled every dell and hollow, looking in their sultry immovability as if painted on canvas. What a very Sahara seemed the closely shaven clover fields, the yellow stubble reflecting fiercely back the molten sunlight that poured down on it, and how hot and scorched the poor corn fields looked, each stock bending, it seemed, not so much beneath its weight of grain, as under the merciless heat, till they seemed to claim pity almost as much as the kine and sheep that panted and gasped beneath the meager shadow of fence and outbuildings, or the few isolated trees spared here and there on the land. Insect life, however, held full jubilee, and flies buzzed, bees hummed, crickets, grasshoppers, sang, chirped, till their united efforts made up almost in volume of sound, if not music, for the silence of the birds that mutely nestled amid the drooping foliage.—*Mrs. Leprohon* (1832-1879).

LXII.

A CHRISTMAS DINNER.

The table was literally loaded with good cheer, and presented an epitome of country abundance, in this season of overflowing larders. A distinguished post was allotted to "ancient sirloin," as mine host termed it; being, as he added, "the standard of old English hospitality, and a joint of goodly presence, and full of expectation." There were several dishes quaintly decorated, and which had evidently something traditional in their embellishments: but about which, as I did not like to appear over-curious, I asked no questions.

I could not, however, but notice a pie, magnificently decorated with peacock's feathers, in imitation of the tail of that bird, which overshadowed a considerable tract of the table. This, the squire confessed, with some little hesitation, was a pheasant pie, though a peacock pie was certainly the most authentic; but there had been such a mortality among the peacocks this season, that he could not prevail upon himself to have one killed.

It would be tedious, perhaps, to my wiser readers, who may not have that foolish fondness for odd and obsolete things, to which I am a little given, where I to mention the other makeshifts of this worthy old humorist, by which he was endeavoring to follow up, though at humble distance, the quaint customs of antiquity. I was pleased, however, to see the respect shown to his whims by his children and relatives; who, indeed, entered readily into the full spirit of them, and seemed all well versed in their parts; having doubtless been present at many a rehearsal. I was amused, too, at the air of profound gravity with which the butler and other servants executed the duties assigned them, however eccentric. They had an old-fashioned look; having, for the most part, been brought up in the household, and grown into keeping with the antiquated mansion, and the humors of its lord; and most probably looked upon all his whimsical regulations as the established laws of honorable housekeeping.—*Irving*.

LXIII.

CHAMPLAIN'S MISTAKE.

It was an evil hour for Canada, when, on the twenty-eighth of May, 1609, Samuel de Champlain, impelled by his own adventurous spirit, departed from the hamlet of Quebec to follow a war-party of

Algonquins against their hated enemy the Iroquois. Ascending the Sorel,¹ and passing the rapids at Chambly, he embarked on the lake which bears his name, and with two French attendants steered southward, with his savage associates toward the rocky promontory of Ticonderoga. They moved with all the precaution of Indian warfare; when, at length as night was closing in, they descried a band of the Iroquois in their large canoes of elm bark approaching through the gloom. Wild yells from either side announced the mutual discovery. The Iroquois hastened to the shore, and all night long the forest resounded with their discordant war-songs and fierce whoops of defiance. Day dawned, and the fight began. Bounding from tree to tree, the Iroquois pressed forward to the attack; but when Champlain advanced from among the Algonquins, and stood full in sight before them with his strange attire, his shining breast-plate and features unlike their own,—when they saw the flash of his arquebuse, and beheld two of their chiefs fall dead,—they could not contain their terror, but fled for shelter into the depths of the woods. The Algonquins pursued slaying many in the flight, and the victory was complete,—*Parkman* (1823—).

LXIV.

AT OKA.

More impressive still is the Mass at day-break in the little sacristy, where white man and red kneel together and receive their one Lord, coming to them in the the mystery of the Eucharist to fill the humble chapel with His glorious presence. The faint streaks of early dawn stealing in at the eastern window, reveal the bowed head of the priest wrapped in earnest thanksgiving and in prayer for those entrusted to his guidance. From outside comes the plashing sound of waves against the shore. Over Calvary the day is breaking in streaks of golden light; opposite, on the Vaudreuil side, the green hills are covered by a light veil of silvery mist rising from the water. Dew is dropping from the giant branches of the old elms. Here and there a canoe shoots over the trembling surface of the lake. Nature is bestirring herself, and whispering to man, "Let everything that has breath praise the Lord."

LXV.

AT OKA (*Continued*).

At nine o'clock the pier is all astir. All the idlers of the village and some of the workers turn out to see the boat off. The Methodist minister is there; his latest convert is there in brown gloves. Here a knot of squaws discuss the cheapest market in which to buy beads; there some Indian boys playfully punch each other's ribs at an imminent risk of tumbling over the wharf. A goodly sprinkling of French-Canadians are interspersed among the Indians. And now there is a shout. The boat moves off, past the golden sand-hills, past the church, past Mount Calvary, with its dazzling white chapels and its symbols of the Crucifixion. On past the monastery with its workers, away into the bend of the rivar, away from Oka with its sad and hopeful present, we float on the waters of the St. Lawrence and dream of the early days of Ville Marie.—*A. M. Pope*.

1. Now the *Richelieu*.

LXVI.

CHATEAU-BIGOT.

It is a lovely road to Château-Bigot. First you drive through the ancient suburbs of the Lower Town, and then you mount the smooth, hard highway, between pretty country-houses, towards the village of Charlesbourg, while Quebec shows to you casual backward glances, like a wondrous painted scene, with the spires and lofty roofs of the Upper Town, and the long irregular wall wandering on the verge of the cliff; then the thronging gables and chimneys of St. Roch, and again many spires and convent walls; lastly the shipping in the St. Charles, which, in our direction, runs, a narrowing gleam, up into its valley, and in the other widens into the broad light of the St. Lawrence. Quiet, elmy spaces of meadow land stretch between the suburban mansions and the village of Charlesbourg, where the driver reassured himself as to his route from the group of idlers on the platform before the church. Then he struck off on a country road, and pleasantly turned from this again into a lane that grew rougher and rougher, till at last it lapsed to a more cart-track among the woods, where the rich, strong odors of the pine, and of the wild herbs bruised under the wheels, filled the air. A peasant and his black-eyed, open-mouthed boy, were cutting withes to bind hay at the side of the track, and the latter consented to show the strangers to the Château from a point beyond which they could not go with the carriage. There the small *habitant* and the driver took up the picnic-baskets, and led the way through pathless growths of underbush to a stream, so swift that it is said never to freeze, so deeply sprung that the summer never drinks it dry. A screen of water-growths bordered it, and when this was passed, a wide open space revealed itself, with the ruin of the Château in the midst.—*W. D. Howells* (1837—).

LXVII.

ST. AUGUSTINE'S MISSION TO ENGLAND.

It came to pass that Ethelbert, King of Kent, took to wife Bertha, the daughter of King Charibert of Paris. She was a Christian; and when she left her father's roof, a Christian Bishop came with her to Canterbury, then the royal city of Kent. Ethelbert, though a Pagan, had the little ruined church of St. Martin fitted up again for christian worship; and here, where Roman and Briton had knelt before, Bertha and her chaplain served God for many a year.

Now when the Pope St. Gregory the Great, was told of Bertha's marriage with the English King, he resolved to send missionaries to try to convert the English. Many years before, when he was but a deacon, St. Gregory had been moved to pity at the sight of some fair-haired English youths, whom he saw offered for sale in the market place at Rome. "Whence do these slaves come?" he asked. "They are Angles," was the reply. "Nay, surely," said he, "they must be angels, with such angelic faces. From what kingdom come they?" he asked again. "From the kingdom of Deira." "*De ira*?" says St. Gregory. "Then they must be snatched from the *ire* [in Latin, *de ira*] of God. And what is the name of their Kings?"—"Ælla," they told him. The saint took up the word as one of good omen. "Ælla?" said he. "Then Alleluia shall be sung in that land."

LXVIII.

ST. AUGUSTINE'S MISSION TO ENGLAND (*Continued*).

So he sent the abbot, St. Augustine, with forty monks to preach to the English. The monks landed in the Isle of Thanet, and sent word to Ethelbert, saying why they had come into the land. Then he asked to see them that he might hear what they had to say. So they came before him, bearing a silver cross, and holding high a banner of the crucified Lord. As they drew near, the chanting of their anthems filled the air. The King sat on his throne in the open air under the shelter of an oak-tree. He listened to the gospel that was preached to him, and then said: "Your words and promises are fair: but they sound new and strange to me, and I cannot at once quit the gods of my fathers; but you can stay in this land, and I will give you shelter and food; and if any man believe as you believe I will not hinder him." He gave them his palace to live in; and they built near it a church, where now stands the Cathedral of Canterbury. After a year Ethelbert himself yielded to the faith; and on Christmas-day (A.D. 597) 10,000 English were baptized in the waters of the Stour.

LXIX.

THE FIRST MARTYR IN BRITAIN.

The first martyr in Britain is said to have been St. Alban; and I will tell you the story of his death, just as a good man wrote it down many hundred years ago. In the days when Dioclesian became Emperor of Rome, a great persecution arose; for Dioclesian had ordered that all the Christian priests in the Roman Empire should be put to death, and those in Britain were sought for among the rest. One evening a poor priest was hunted in this way, near Verulam, by the emperor's officers; and he came to the house of Alban, who was a pagan nobleman, and asked for shelter. Alban generously gave him shelter at the risk of his own life, and hid him for several days. The priest, in return for this generous kindness, instructed him and prayed for him day and night. Alban received the grace of becoming a Christian, and was baptized.

Time passed on, and the pagan governor heard that Alban had a priest hidden in his house. He was enraged at this, and ordered the Christian to be brought before him. Alban sent away the holy priest secretly and in disguise; and then, putting on the missionaries robe, he quietly waited for the soldiers. As soon as they saw him, they mistook him for the priest, and carried him away to the judge.

LXX.

THE FIRST MARTYR IN BRITAIN (*Continued*).

The judge knew Alban, and was so enraged at his boldness, that he threatened him with instant death if he did not sacrifice to the pagan idols. Alban bravely answered that he was a Christian and gloried in being one; and he was carried away to martyrdom. He was to be beheaded on a hill outside the town, and he had to pass a river before he could get up the hill. There was only one narrow bridge across the river, and a great multitude had to cross it. Alban saw them cross over one by one, and he knew that it would be evening before he could get across the water to receive his crown.

He was so very anxious to be martyred, that he prayed fervently to God to dry up the river. It was dried directly, and he passed over its course, and went up the hill. The executioner, who was looking on, saw the miracle: he threw away his sword, and falling at Alban's feet, said he would be a Christian too.

They passed on together to the top of the green and flowery hill. There Alban prayed again, and a stream of fresh water sprang out of the turf. After all these miracles, St. Alban and the executioner who had become a Christian, were beheaded together, and went to receive a glorious crown. The town of St. Alban's was afterwards built on this hill.

LXXI.

FLOWERS AT FUNERALS.

Among the beautiful and simple-hearted customs of rural life which still linger in some parts of England, are those of strewing flowers before the funerals, and planting them at the graves of departed friends. These, it is said, are the remains of some of the rites of the primitive church; but they are of still higher antiquity, having been observed among the Greeks and Romans, and frequently mentioned by their writers, and were, no doubt, the spontaneous tributes of unlettered affection, originating long before art had tasked itself to modulate sorrow into song, or story it on the monument. They are now only to be met with in the most distant and retired places of the kingdom, where fashion and innovation have not been able to throng in, and trample out all the curious and interesting traces of the olden time.—*Irving*.

LXXII.

MARY COMFORTRESS OF THE AFFLICTED.

Mary, from her nearness to Jesus, has imbibed many traits of the Sacred Heart of Jesus. She shares in a pre-eminent degree His divine compassion for sorrow and suffering. Where He loves and pities, she also loves and pities. Nay, may we not well say that all enduring anguish of soul, and writhing under the pangs of a lacerated heart, are especially dear to both Jesus and His Mother? Was not Jesus the Man of Sorrows? and did He not constitute Mary the Mother of suffering and sorrowing humanity? And even as His divine Breast knew keenest sorrow, did not a sword of sorrow pierce her soul? She participated in the agony of Jesus only as such a Mother can share the agony of such a Son; in the tenderest manner, therefore, does she commiserate sorrow and suffering wherever found. Though now far beyond all touch of pain and misery, still, as the devoted Mother of a pain-stricken race, she continues to watch, to shield, to aid, and to strengthen her children in their wrestlings with these mysterious visitants.—*Brother Azarias, F. S. C.*

LXXIII.

AMAUROT, CAPITAL OF THE ISLAND OF UTOPIA.

Amaurot lies upon the side of a hill, or rather a rising ground. Its figure is almost square; for from the one side of it, which shoots up almost to the top of the hill, it runs down in a descent for two miles to the river Anider; but it is a little broader the other way than runs along by the banks of the river. The Anider rises about eighty miles

above Amaurot, in a small spring at first, but other brooks fall into it; of which two are more considerable than the rest. As it runs by Amaurot, it is grown half a mile broad; but it still grows larger and larger, till after sixty miles course below it, it is lost in the ocean. Between the town and the sea, and for some miles above the town, it ebbs and flows every six hours with a strong current. The tide comes up for about thirty miles so full, that there is nothing but salt water in the river, the fresh water being driven back with its force; and above that, for some miles, the water is brackish, but a little higher, as it runs by the town, it is quite fresh; and when the tide ebbs, it continues fresh all along to the sea. There is a bridge cast over the river, not of timber, but of fair stone, consisting of many stately arches; it lies at that part of the town which is farthest from the sea, so that ships without any hinderance¹ lie all along the side of the town. There is likewise another river that runs by it which though it is not great, yet it runs pleasantly, for its rises out of the same hill on which the town stands, and so runs down through it, and falls into the Anider. The inhabitants have fortified the fountain-head of this river, which springs a little without the town; that so if they should happen to be besieged the enemy might not be able to stop or divert the course of the water, nor poison it, from thence it is carried in earthen pipes to the lower streets: and for those places of the town to which the water of that small river cannot be conveyed, they have great cisterns for receiving the rain water, which supplies the want of the other. The town is encompassed with a high and thick wall, in which there are many towers and forts; there is also a broad and deep dry ditch, set thick with thorns, cast around three sides of the town, and the river is instead of a ditch on the fourth side.

LXXIV.

AMAUROT, CAPITAL OF THE ISLAND OF UTOPIA (*Continued*).

The streets are very convenient for all carriage, and are well sheltered from the winds. Their buildings are good, and are so uniform, that a whole side of a street looks like one house. The streets are twenty feet broad; there lie gardens behind all their houses, which are large but enclosed with buildings, that on all hands face the street, so that every house has both a door to the street and a back door to the garden. Their doors have all two leaves, which, as they are easily opened, so they shut of their own accord; and there being no property among them, every man may freely enter into any house whatever. At every ten years' end they shift their houses by lots. They cultivate their gardens with great care, so that they have vines, fruits, herbs, and flowers in them; and all is so well ordered, and so finely kept, that I never saw gardens anywhere that were both so fruitful and so beautiful as theirs.

This humor of ordering their gardens so well, is not only kept up by the pleasure they find in it, but also by emulation between the inhabitants of the several streets who vie with each other; and there is indeed nothing belonging to the whole town that is both more useful and more pleasant: so that he who founded the town, seems to have taken care of nothing more than of their gardens. They say the whole scheme of the town was designed at first by Utopus, but he

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left all that belonged to the ornament and improvement of it, to be added by those that should come after him; that being too much for our man to bring to perfection. Their records, that contain the history of their town and state, are preserved with an exact care, and run backwards 1760 years. From these it appears, that their houses were at first low and mean, like cottages, made of any sort of timber, and were built with mud walls, and thatched with straw. But now their houses are three stories high; the fronts of them are faced either with stone, plastering, or brick; and between the facings of their walls, they throw in their rubbish; their roofs are flat, and on them they lay a sort of plaster which costs very little, and yet is so tempered, that it is not apt to take fire, and yet resists the weather more than lead. They have great quantities of glass among them, with which they glaze their windows: they use also in their windows, a thin linen cloth, that is so oiled or gummed, that it both keeps out the wind and gives free admission to the light.—*Sir Thomas More.*

LXXV.

ANGLING.

For my part, I was always a bungler at all kinds of sport that required either patience or adroitness, and had not angled above half an hour before I had completely "satisfied the sentiment," and convinced myself of the truth of Isaak Walton's opinion, that angling is something like poetry—a man must be born to it. I hooked myself instead of the fish; tangled my line in every tree; lost my bait; broke my rod; until I gave up the attempt in despair, and passed the day under the trees, reading old Izaak; satisfied that it was his fascinating vein of honest simplicity and rural feeling that had bewitched me, and not the passion of angling. My companions, however, were more persevering in their delusion. I have them at this moment before my eyes, stealing along the border of the brook, where it lay open to the day, or was merely fringed by shrubs and bushes. I see the bittern rising with hollow scream as they break in upon his rarely invaded haunt; the kingfisher watching them suspiciously from his dry tree that overhangs the deep black mill-pond, in the gorge of the hills; the tortoise letting himself slip sideways from off the stone or log on which he is sunning himself; and the panic-struck frog plumping in headlong as they approach, and spreading an alarm throughout the watery world around.

I recollect, also, that, after toiling and watching and creeping about for the greater part of a day, with scarcely any success, in spite of all our admirable apparatus, a lubberly country urchin came down from the hills with a rod made from a branch of a tree, a few yards of twine, and, as Heaven shall help me! I believe a crooked pin for a hook baited with a vile earth-worm—and in half an hour caught more fish than we had nibbles throughout the day!—*Irving.*

LXXVI.

MY COTTAGE.

My cottage, however, is a complete artistic observatory. I have a reach of lake before me five or six miles long to the westward, visible through two of my plate-glass windows; and to the north there is Ben Cruchan, himself visible through another. So long as I remain in the house, not a single object of importance on those broad waters and mighty mountain-side will escape me, and I shall obtain a com-

pressive series of memoranda, including effects of every season of the year, and every hour of the day, and every state of the atmosphere. By this means, watching continually the changes of aspect produced in a few familiar scenes by every change of effect, and taking careful notes of such changes, I shall solve the most perplexing of those difficulties which baffled me last year, and, I confidently hope, after five years of such constant observation, winter and summer, here and in the camp, to come at last to realize my ideal of fidelity in landscape-painting.

This little cottage is a considerable addition to my accommodation. It contains twelve habitable rooms, each about ten feet square. I shall, however, require an increase in my establishment, for poor Thursday, ingenious as he is, cannot do everything.

—P. G. Hamerton (1834—).

LXXVII.

Dogs.

It happened very fortunately for modern art, that dogs have not only the interest of character and intelligence, which is what the general public cares most about, but also a rich variety of form and color and texture, abounding in striking contrasts, delighting the eye of the artist whilst he is at work, and permitting him to make good pictures. Although dogs have been more or less painted and carved since men used brush and chisel, they have never held so important a position in art as they do now. The modern love of incident in pictures, the modern delight in what has been aptly called 'literary interest' as distinguished from the pure pleasure of the eyes, naturally induce us to give a very high place to dogs, which more than all other animals are capable of awakening an interest of this kind. The dog is so close to man, so intimately associated with his life, both in the field and in the house, that he becomes a sharer in many of its incidents, and the painter scarcely needs a pretext for introducing him. In such a picture for example, as the *Order of Release*, the dog has his due importance as a member of the family, and the painter does not ignore the canine gladness and affection.

And so in the illustration, by the same artist, of that charming old Scottish song, 'There is nae luck about the house,' the dog is first out of doors to go and meet the gude man. In Landseer's 'Shepherd's Chief Mourner' the dog is alone in his lamentation, and yet we feel that the bereaved creature is in the place that is his by a natural right, by right of long service, of constant companionship, of humble faithful friendship, and deep love. You paint a portrait of Sir Walter Scott, why not put brave Boatswain by his side? These creatures rejoice with us in our sports and at our festivals, and they mourn for us in the hour of that separation which religion and science agree to consider eternal. We, too, mourn for them, when they leave us, and pass from the fulness of life into the abyss of nothingness. There wear funeral hatbands, for whom you will blacken the borders of envelopes and cards, and who, nevertheless, will not be regretted with that genuine sorrow that the death of a dog will bring. Many a tear is shed every year in England for the loss of these humble friends, and many a heart has been relieved by the welcome tidings, 'There's life in the old dog yet.'—P. G. Hamerton,

LXXVIII.

THE NORTH AMERICAN INDIAN.

There is something in the character and habits of the North American savage, taken in connection with the scenery over which he is accustomed to range, its vast lakes, boundless forests, majestic rivers, and trackless plains, that is to my mind wonderfully striking and sublime. He is formed for the wilderness, as the Arab is for the desert. His nature is stern, simple, and enduring; fitted to grapple with difficulties, and to support privations. There seems but little soil in his heart for the support of the kindly virtues; and yet, if we would but take the trouble to penetrate through that stoicism and habitual taciturnity, which lock up his character from casual observation, we should find him linked to his fellow-man of civilized life by more of those sympathies and affections than are usually ascribed to him. —*Irving.*

LXXIX.

A NEW AGE.

If, instead of jealousy and suspicion, statesmen had the boldness, energy, and breadth of soul to trust in the kingdom of our Redeemer, as a power not of this world but in it, ruling and proving, upholding or rejecting all earthly dynasties; if they would but do it homage and service, not by money or statutes, but by giving range and action to its purely spiritual action, what might not the world once more become! But that time is now past. It is towards evening and the day is far spent. A universal overpowering estrangement from the Church has seized upon the nations and their rulers. The foundations of Christendom—not of the Church—are disappearing, and modern legislation has removed itself from the basis of revealed truth to the state of natural society.

LXXX.

A NEW AGE (*Continued*).

What then is our duty?—not to lament the past nor to dream of the future, but to accept the present. Dreams and lamentations weaken the sinews of action; and it is by action alone that the state of the world can be maintained. We must learn the duty and necessity of seeing things as they are, in their exact and naked truth. "To see not what exists, but what we wish to indulge complacently in illusions about facts, as if facts would with equal complacency take the form we desire,"¹ is the source of a fatal weakness, and a still more fatal incapacity to cope with real and instant difficulties. The hand has moved onward upon the dial, and all our miscalculations and regrets will not stay its shadow. Year by year the civil and the spiritual powers throughout the world are more widely parting asunder. Let us recognize this providential warning and prepare.

A new task, then, is before us. The Church has no longer to deal with parliament and princes, but with the masses and with the people. Whether we will or no, this is our work. And for this work we need a new spirit and a new law of life. The refined, gentle, shrinking character of calm and sheltered days will not stand the brunt of modern democracy. —*Cardinal Manning.*

1. Guizot.

HINTS ON THE SUPPLEMENTARY LITERARY SELECTIONS.

RELIGIOUS.

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- 461.—I. How many feet are there in the 20th verse? Does it agree with the 18th verse?—Tell from what part of the Bible is the quotation: "Peace! be still!"
- 462.—II. 22nd l. Where is Wartburg?—What lesson may be drawn from this narration?
- 462.—III. 10th l. What is meant by the hill-tops seven?—Paraphrase the 11th and 12th lines.—Explain the 4th stanza.—Annotate the 5th stanza. Do not forget to give the names of some of Rome's great men.—What is meant by that heap of stones (21st l.)?—What is a legion (25th l.)?—Name some of the poets and the heroes referred to in 29-32 ll.?—Derive *portal* (34th l.).—Paraphrase 41-44 ll.—Explain 45-49 ll.—What is the *dome* referred to in the last stanza?—Describe the Tiber?—Mention some historical facts with which the name is associated.
- 464.—IV. Explain *mean* and *obscure* (1-2 ll.).—Point out Bethlehem on the map?—For what is it noted?—Write, in your own language, the ideas of the first paragraph.—Use another word for *female* (12th l.). Which is preferable?—Point out a clause from the Scripture in the 4th paragraph.—What Roman Emperor issued the mandate?—Write a *sketch* of the Journey to Bethlehem.
- 465.—V. Derive *evocation* (6th l.).—Tell from what parts of Scripture the texts quoted in this selection are taken.—Why did our Lord call Himself the "Son of Man"?—On what mountain did Moses pray?—Derive *Advent* (30th l.).—Why is *and* repeated several times in 40-41 ll.?—What is the meaning of *Eucharistic* (44th l.)?—Make out a *synoptical outline* of this selection.
- 466.—VI. What is meant by the Immaculate Conception?—When was the Immaculate Conception declared a dogma of Catholic faith? By whom?—Point out and class forms of the verb in the second stanza.—Paraphrase the **Immaculate Conception**.
- 467.—VII. Express in your own words the principal ideas contained in this selection.
- 467.—VIII. Who are the "fishers of men"?—Who is the "star of the sea"?—Paraphrase the 2nd stanza.—How does St. John sail with the "fishers of men" yet?—Give a text from Scripture to show that the 4th stanza is true.—Explain the 5th stanza.—Compare the 6th stanza with, selection I., p. 461, "Christ Stilling the Tempest."—Paraphrase 24-28 ll.—Interpret the 8th and 9th stanzas.
- 468.—IX. Paraphrase Give Me Thy Heart.

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- 470.—X. What is the "Rock of Ages"?—Name some of the "great, men who stood at the helm of the Irish Church."—How do Catholics regard the term *Papery*?—Write a sketch of the Irish Church.
- 471.—XI. Compare this selection with Macaulay's "Everlasting Church." See Macaulay's "Review of Ranké's History of the Popes."—Make out a *synoptical tableau* of the Immortality of the Papacy.
- 472.—XII. From what is the quotation taken: "Vanity of vanities, all is vanity"?—What sentences in "Immortality" do you find the most striking?—Write a composition on *Immortality*, incorporating in it some quotations from this beautiful selection.
- 473.—XIII. For what is *earth* (1st l.) used here?—Explain "painting thy outward walls so costly gay."—Point out the figures in this selection, and express them in plain language.
- 474.—XIV. Write historical notes on the first stanza.—Paraphrase the 3rd and 4th stanzas.—Explain the last stanza.
- 475.—XV. Write historical notes on this selection.—Derive some of the leading words.—Make out a *synoptical tableau* of the principal ideas in this selection.
- 476.—XVI. Who was Phidias?—Give the boundaries of Ancient Rome.—Who was *Seneca*?—Write a sketch of this selection.
- 478.—XVII. Derive *Niagara* (neck of water).—Point out the figures in this selection.

MISCELLANEOUS.

- 479.—I. Point out the most beautiful thoughts of this selection.—Analyze the figures.—Write a composition on *Niagara Falls*, bringing in quotations from this selection and the previous one.
- 481.—II. Derive the principal words.—Write the *Fountain* in prose.
- 481.—III. What waters are "hurled down Niagara's steep"?—Derive *Toronto* (an Indian word meaning *trees in the water*: other interpreters say it means *a place of meeting*), *Ontario* (a village on a mountain), *Cadaraqui* (note the spelling of this word, the third letter being *d* instead of *t*).—Criticize the idea suggested in 18-20 ll.—Give reasons for address "O Lady!" (2nd l.).—(This is an extract from a letter addressed to Lady Charlotte Rawden.)—Paraphrase the last four lines.
- 482.—IV. What proverb summarizes this selection? (A friend in need is a friend indeed, suggested in 17-18 ll.).—Write *Flattery and Friendship* in prose.
- 483.—V. Paraphrase the *Rapid*.
- 483.—VI. Commit those gems to memory.—Show the leading idea in each.—Give the meaning of the principal words.
- 484.—VII. Write each quotation in prose.—Name the three poets. (Homer, Horace, Shakespeare.)
- 485.—VIII. Write historical notes on this selection.—What title was given to Warwick?—Write a sketch of the *death of Warwick*, bringing in quotations from this selection.

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- 486.—IX. Compare with "Isle of Demons," in Parkman's "Pioneers of France in the New World," pp. 203-205.
- 487.—X. Make out a synopsis of **The Maple**.
- 488.—XI. Write historical notes about this selection.—Write a composition about the **Shamrock**.
- 489.—XII. Write the **Silver-Bird's Nest** in prose.
- 490.—XIII. Describe a sugar-camp.—Describe the process of making maple sugar.—Make out a synopsis of the **Old Sugar-Camp**.
- 491.—XIV. Derive **Erin**.—Point out Cavan on the map.—Why does the writer refer to Cavan? (Because she is a native of that county.)—Trace out the Erne.—Point out the Cootehills.
- Who was Breffny?—Before the English invasion of Ireland, in 1172, the district now known as the County of Cavan was called "Breffny" or "Brenny," and also "Breffny O'Reilly," being the ancient territory of the sept or clan of O'Reilly, and, moreover, to distinguish it from "Breffny O'Rourke," now Leitrim, which belonged to the powerful sept of O'Rourke. In the reign of Elizabeth, the whole of "O'Reilly's country" was confiscated to the British crown, and in that of her successor, James I., the 32,000 acres of which it consisted was distributed for the most part, amongst English adventurers.
- Explain "O'Reilly's bold borderers."—That part of Ireland, comparatively small, which was alone in possession of the Norman English, for ages after the Invasion, was styled "the English Pale." As may be supposed, the Anglo-Irish of the Pale were constantly engaged in predatory warfare with one or other of the Irish clans by whom they were surrounded. Breffny O'Reilly being the nearest of the northern territories to the Pale, it oftenest fell to the lot of the brave O'Reillys to resist the encroachments of their dangerous neighbors beyond the border.
- Derive *rath* (26th l).—What is a *shillelagh*?—Explain the 31st line.—Describe the *lark*, the *linnet*, the *cuckoo*.—Write the fifth stanza in prose.—Draw up an outline of **Home Memories**.
- 492.—XV. Write a composition about a river you know, using the **River Charles** as a model. It may help you to paraphrase this selection first.
- 493.—XVI. Where does the transition from **youth** to **age** come in?—What verse sums up?—Make out a synopsis of this selection.
- 494.—XVII. What lesson may be learned from this selection?—Paraphrase **A Sanitary Message**.
- 495.—XVIII. Is it necessary to have an apostrophe in *call'd* (20th l)? No! the insertion of *e* does not make the word two syllables. See Wilson's "Principles of Punctuation," pp. 199-200.—What is meant by the "Hesperian Chime" (22nd l)?—Write a composition on **Spring**, bringing in quotations from this selection.
- 496.—XIX. Paraphrase **Winter in Canada**.
- 498.—XX. The wording of **An April Day** is modernized. The Teacher might read it from Chaucer in the original, that the pupils may see the changes.—What is Chaucer styled?—Give a sketch of his life.
- 499.—XXI. Make out a synopsis of **The Cloud**.

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- 501.—**XXII.** Derive *bivouac*.—Compare "Parody on the Psalm of Life," by Phoebe Cary, Hart's "American Literature," p. 362.—Give a synopsis of the **Psalm of Life**.
- 502.—**XXIII.** Locate *Grand Pré* (*Great Meadow*)—*King's County, N.S.*—Derive *dike*.—Derive *Acadian*.—Point out *Minas Basin* on the map.—What is *Blomadin*? Point it out.—Locate Normandy.—What *Henries* are referred to (26th l.)?—Describe "thatched roofs."—Explain "dormer windows; gables projecting."—Derive *kirtle* (33rd l.).—What is the meaning of *assure* (49th l.)?—Derive *Angelus* (50th l.). Explain.—Explain "But their dwellings were open as day and the hearts of the owners."—From what is this selection taken? From "Evangeline."
- 504.—**XXIV.** For notes on the "Chase," see an annotated edition of Scott's "Lady of the Lake," Canto I.—Paraphrase **The Chase**.
- 505.—**XXV.** Derive *Yankee*.—Write a composition about the **Old School Clock**.
- 507.—**XXVI.** Locate *Auburn*.—*Auburn* is generally identified with Lissoy or Lishoy, Ballymahon, County of Longford, Ireland. Some authors say it is the village of Albourne, Wiltshire, England.—Derive *health, plenty, swain, bloom, bower, humble*.—Explain "seats of my youth," "talking age."—The Teacher will understand why "weary pilgrims" is substituted for "whispering lovers," also why
 "The bashful virgin's sidelong looks of love,
 The matron's glance that would these looks reprove,"
 are omitted after the 28th l.
 For copious notes, see any of the annotated editions of the "Deserted Village."
- 507.—**XXVII. Music.**—ANALYSIS OF THE POEM.
 Stanza 1. The effect of music on the soul. It thrills and awakens the soul.
 2. The extent of this awakening. New passions aroused and dim truths made clear.
 3. The same idea further developed.
 4. The music so thrills the poet and transports him that he begs the clarion to be silenced.
 5. Still further is the soul moved and wafted upon the wings of music "to a dread unvisited land."
 6. The poet attempts to analyze music and to translate it into other sensations, but fails.
 7. Now the music has taken full possession of the soul.
 8. The state of the soul described.
 9, 10, 11. The ravishment of the soul described in detail, according to the nature of the sounds that thrill it.
 12, 13. The effect of various sounds still further described.
 14, 15, 16. The soul is again drawn out of its revery on sounds by the clarion's notes, and brought back to earth; and again it attempts to wrestle with the action of these notes upon its inner being.
 17, 18, 19. Other questionings as to the nature of sounds so potent.

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20, 21, 22. Music is apostrophized; again the poet strives to to define it.

23, 24. The soul finally goes to the source whence emanate all sweet sounds.

The poem may be divided into five distinct parts:—

Part I.—(1-6). Describes the music and its effects upon the soul of the poet.

Part II.—(7-13). Describes the feelings of the soul transported by music.

Part III.—(14-16). A refrain of stanzas 4th and 5th in Part I.

Part IV.—(17-22). An effort to express all that music is.

Part V.—(23-24). The conclusion or *finale*, referring all the beauty of sound to the Uncreated Beauty.

Compare this poem with Dryden's Ode (A Song in Honor of St. Cecilia's Day—"Alexander's Feast; or, the Power of Music."—Compare also "A Song for St. Cecilia's Day.")—Faber deals with music in the abstract, questions its nature, and struggles to translate the feelings it creates into words. In consequence, the language is vague, bold, striking—running all along in a minor key of sweetness. Dryden deals with music in the concrete. The words, the phrases, the expressions, the meter employed,—all illustrate, express, or mimic the sound the poet would convey. Faber's poem is theory and moralizing; Dryden's is action and expression.

The study might be further extended to Pope's "Ode on Music for St. Cecilia's Day," which is a comparative failure; and Moore's "Melologue on National Music," which, in its way, is no better a success.

510.—XXVIII. This selection requires deep study. The "Elegy" is regarded as one of the finest poems in the language.—Annotators do not agree as to the place which was the scene of the "Elegy." Stoke-Pogis, near Windsor, seems to be the place.—For note on *Curfew*, see pp. 166-167.—Give an analysis of the poem similar to the analysis of *Music*.—Write a sketch of *The Elegy*.—There are so many well annotated editions of the *Elegy*, it is considered superfluous to give many notes here.)

513.—XXIX. Derive *glinting*, *effulgence*.—Give an analysis of the selection.

514.—Derive *Montreal*.—What name did the founder give to the city?—Derive *flotilla*, *pinnace*, *craft*.—Give an account of the Hundred Associates.—Derive *Jesuit*.—In what is the sincere piety of *Maisonneuve* shown?—Who were *Mademoiselle Mance* and *Madame de la Peltrie*?—Who was *Montmagny*?—What is called after him?—Give an analysis of the selection.—Write a description of *Montreal of to-day*.

515.—XXXI. Derive the principal words.—Give a synopsis of the piece.

515.—XXXII. Derive the principal words.—Write historical notes on the proper names.—Give an analysis of the piece.—The study may be further extended to John Godfrey Saxe's Poem on the same subject.

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- 516.—**XXXII.** Why does the St. Lawrence bear this name?—Derive *Quebec*.—Locate the *Montmorency*.—Derive *Bacchus*.—What is meant by *habitants* (11th l.)? (The French-Canadian farmers.)—Show what this description lacks.—Write out a synopsis of *The St. Lawrence*.—Write a *Description of the St. Lawrence* either from your own observations sailing on its limpid waters, or from what you have studied of it.
- 517.—**XXXIV.** Write historical notes on this selection.—The Teacher is referred to the book from which this selection is taken, "Development of English Literature--The Old English Period."
- 517.—**XXXV.** Why was this river called the *St. Croix*?—Why, at a later date, did it receive its present name?—Derive *Stadaconé*, *Hochelaga*.
- 518.—**XXXVI.** Commit this selection to memory.—Derive the principal words.—Make an outline of it.—Write a composition about *The Hands*.
- 518.—**XXXVII.** The following paragraph may serve as an introduction to the selection: "The summer had long since drawn to a close, and the verdant landscape along Detroit had undergone an ominous transformation. Touched by the first October frosts, the forest glowed like a bed of tulips; and all along the river bank, the painted foliage, brightened by the autumnal sun, reflected its mingled colors upon the dark water below. The western wind was fraught with life and exhilaration; and in the clear, sharp air, the form of the fish-hawk, sailing over the distant headland, seemed almost within range of the sportman's gun."—From Parkman's "Conspiracy of Pontiac," Vol II., p. 110.—Write a composition on *Indian Summer*, taking your outline from this selection.
- 519.—**XXXVIII.** What kind of composition is this? (Fiction).—Give an analysis of the selection.—Write a composition on some imaginary subject.
- 520.—**XXXIX.** Explain "get a *RISE* out of him." (3rd l.).—Define *found*, as applied here.—Explain "he works himself up into an awful passion." (10th l.).—Analyze the whole sentence.—Paraphrase the last sentence.
- 521.—**XL.** The word *Utopia* is from Greek words meaning *nowhere*.—For an explanatory note on *Utopia*, see "Webster's Unabridged Dictionary," Noted Names of Fiction, p. 1641.—Give analysis of the description.—Write a similar description of an *Imaginary Island*.
- 522.—**XLI.** Locate *St. Ann de Beaupré*, and say for what it is noted.—Write historical notes about *Babylon*, *la Nouvelle France*, *Aladdin's Tower*, *Arabian Nights*, *Juggernaut*.—Discuss the propriety of the use of *some* (10th l.).—Write out an account of a miracle operated at *St. Ann's*, of which you have heard.
- 523.—**XLII.** Explain "grand epic" (10th l.).—Name some epics.—Discuss the statement: "There is scarcely a trace of the Voltairean cynicism which has blighted the productions of some of the finest French intellects of the day" (21st-23rd ll.).—Write a sketch of *French-Canadian Literature*.

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- 524.—**XLIII.** Tell who *Benvenuto Cellini* (Chël-lee'nee) was. (A celebrated Italian artist, born at Florence, in 1500.)—Require the students to point out the most beautiful sentences.—Give an analysis of the piece.
- 525.—**XLIV.** Write historical notes on the proper names.—Write a composition on **Cranmer**, bringing in quotations from this selection.
- 526.—**XLV.** Write historical notes on the proper names.—Discuss the propriety of "says" used in many places in the piece. If correct, give reasons.—Call attention to the punctuation.—Insist on the excellent moral lesson conveyed by this narrative.
- 527.—**XLVI.** Explain the phrase "in keeping with his possessions." Give the meaning of *peta* as used here.—Having leering or languishing eyes, with a tender look, pink-eyed.—What is meant by *Venus Erycina*?—*Erycina* is one of the surnames of Venus, from Mount Eryx, where she had a temple. She was also worshiped at Rome under this appellation.
- Where is Glendearg? "In the county above intimated, in the neighborhood of Dublin." See "The Rivals," beginning of chap. III.—*Cote roti* (16th l.), a kind of wine or other liquor. (See "The Rivals," chap. III. "Before him, on a rosewood table, varnished like the surface of a mirror, stood decanters of *cote roti* and hermitage, the contents of which appeared to have been brought somewhat low in the course of the evening.")—Describe **The Proprietor** in your own language.
- 528.—**XLVII.** Insist on the last sentence of the first paragraph.—Insist on the third paragraph.—Discuss the recommendation: "Never read any book which is not a year old" (36th l.).—Make out a careful analysis of **Reading**, and then write a composition on the same subject in your own language.
- 529.—**XLVIII.** Locate the places mentioned in the description.—Derive the principal words.—Note the love Father Faber had for the Most Blessed Virgin (last sentence) even before he was converted to the Faith. (This description was written before Father Faber's conversion.)—Make out a careful analysis of this description.



BIOGRAPHICAL SKETCHES.

NOTE.—After each name, the place of birth, and the date of birth and death (if dead) are given.

Addison, Joseph—Milston, England (1662-1719)—is the prince of English essayists. Works: Essays contributed to the *Tatler* and the *Spectator* are his principal prose writings. Speaking of these, Dr. Johnson says: "Whoever wishes to attain an English style, familiar but not coarse, and elegant but not ostentatious, must give his days and nights to the study of Addison." As a poet, novelist, and writer of Latin, Addison attained considerable celebrity. Some of his writings represent him as a vulgar bigot.

Audubon, John James—Louisiana (1780-1851)—published the "Birds of America," "Ornithological Biography," and the "Quadrupeds of North America." "His 'Birds of America' is the most magnificent monument that art has ever erected to ornithology."—CUVIER.

Arnot, Neil, M.D., F.R.S.—Montrose, Scotland, (1788-1874).—wrote "A Survey of Human Progress," "Elements of Physics," an "Essay on Warming and Ventilation," &c. The "Elements of Physics," written in plain or non-technical language, was translated into nearly all the European languages.

Azarias, Brother—Tipperary, (1847—)—is President of Rock Hill College, Maryland. He is the author of "The Psychological Aspects of Education," "The Art of Thinking," "Culture of the Spiritual Sense," "A Philosophy of Literature," "Development of English Literature," &c. He is a frequent contributor to the *American Catholic Quarterly Review*, and other leading periodicals. "The style of this gifted Christian Brother is remarkable for beauty, facility, and clearness."—JENKINS.

Bancroft, George—Worcester, Mass. (1800—)—is the author of a "History of the United States." Though a most remarkable account of American affairs, this work is open to serious charges. It seems to be written principally to set forth the author's unsound and dangerous theories of God, man, and society. The last edition of this work is particularly objectionable to Catholics.

Baker, Sir Samuel White—England (1821—)—explored the region around the sources of the Nile, and published the "Albert N'yanza Great Basin of the Nile," and the "Nile Tributaries of Abyssinia."

Beattie, James—Scotland (1735-1803)—is well known as a poet, and writer on metaphysical subjects. Works: The "Minstrel," "Evidences of the Christian Religion," and "Elements of Moral Science." His philosophical works cannot be recommended to Catholics.

Brownson, Orestes A.—Stockbridge, Vermont (1803-1876)—was the ablest Catholic lay writer in the United States, and one of the most powerful intellects in America. "The power of Dr. Brownson as a writer lies principally in the exposition of the fundamental principles of faith or reason. When he developed these principles and their consequences, he appeared as if armed with the club and might of Hercules, with which he crushed the Hydra of error with its several heads of heresy, infidelity, and atheism. His style was as clear and as forcible as the train of thought and reasoning of which it was the expression."—JENKINS. Besides "The Review," Brownson wrote "Charles Elwood," "The Spirit Rapper," "The Convert," "The American Republic," &c.

Buckingham, James Silk—England (1786-1855)—spent the first part of his literary life in the East. On his return to London, he established the *Oriental Herald* and the *Athenæum*. His "Travels in Palestine," "Travels in Mesopotamia," and "Travels in Assyria and Media" were published before 1836. After an extensive survey of the United States and British America, he published his travels in ten volumes.

Burns, Robert—Scotland (1759-1796)—was gifted with poetic talent of the highest order. Want of instruction, and the habit of intemperance, to which he became a victim, prevented him from leaving us writings worthy of his great talents. Many of his pieces are unfit for perusal on account of the profane love which inspires them.

Bryant, William Cullen—Massachusetts (1794-1878)—was a lawyer by profession, poet by nature, and journalist by choice. "The Ages," "Thanatopsis," and "The Embargo," are his principal poems. Bryant was an accurate observer of nature, "as any one may prove who will take a volume of his poems out into the woods and fields, and read the descriptions in the presence of what is described." In his paper, *The New York Evening Post*, he published a series of articles which showed that he was a bitter enemy of the Catholic Church.

Chateaubriand, Francois Auguste—France (1768-1848)—was one of the most distinguished French writers of the century. "The Martyrs," and "The Genius of Christianity," are his best works. He held a high rank as a political writer.

Cowper, William—Hertfordshire, England (1731-1800)—is often called "the poet of ordinary life and domestic emotions." The greater part of his life was clouded with insanity, brought on by timidity, and fostered by religious melancholy. No other poet except Pope or Shakespeare is more frequently quoted.

Collins, Wm.—Chichester, England (1720-1763)—wrote little, though he possessed eminent abilities as a poet. The "Odes on the Passions" proving a financial failure, disappointment and an irregular life brought on mental depression. He died insane at the age of thirty-six.

Chaucer, Geoffrey—London (?) (1328-1400?)—"Father of English Poetry," is the author of the "Canterbury Tales." Chaucer's history is involved in obscurity. That he was a gifted writer is unquestionable. For humor, love of nature, and discrimination, few are superior to him. He was imbued with the prejudices of Wyckliffe against the Clergy, but in his last hours he exclaimed, "Wo is me! Wo is me! that I cannot recall those things which I have written."

Dawson, Sir John William, M.A., LL.D., F.R.S., &c.—Pictou, Nova Scotia (1820—)—is Principal of McGill University, Montreal. As a scientist he holds a high rank. "Acadian Geology," "Archæia, or Studies of the Cosmogony and Natural History of the Hebrew Scriptures," are his most extensive works. Besides these works, he wrote about thirty less extensive ones principally on geology and other scientific subjects.

Darnell, H. F.—London, England (1831—)—is a minister of the Church of England. He published many original pieces in prose and verse

while residing at St. John's, P. Q. He published a volume of poems entitled "Songs by the way."

De Quincey, Thomas—Manchester, England (1785-1857)—contracted the habit of opium eating, which he overcame after long effort. His literary talents placed him among the ablest of English prose writers, but we have only fragments of his inimitable style.

De Vere, Aubrey—Limerick, Ireland (1814—)—is one of the most widely known and highly appreciated Irish writers of this century. Chief works:—"Alexander the Great," "St. Thomas a Becket," "The Legends of St. Patrick," "The Infant Bridal and other Poems," "May Carols." In 1851, he was converted to the Catholic Church.

Dickens, Chas.—Landport, England (1812-1870)—though deprived of a collegiate education through the poverty of his parents, became one of the greatest novelists and humorists that England produced. "David Copperfield," "Bleak House," "Dombey and Son," and "Christmas Tales" are among his principal works. "He was certainly a moral writer, and lauded the household virtues; but there is a higher aspect of morality, one in which Catholic readers are bound to regard every book which professes to deal with the condition of man; and, so regarded, Mr. Dickens's works are false as any of those of the undisguised materialistic writers of the day."—*Dublin Review*.

Donovan, Cornelius, M.A.—Hamilton, Ontario (1847—)—Inspector of Catholic Schools, is a frequent contributor to the Catholic press of Canada. He was editor of the *Harp*.

Donnelly, Miss Eleanor C.—Philadelphia (1848—)—has written several volumes of religious verses. Some of the ballads written by her during the late rebellion are among the best of the kind in American literature. She is a frequent contributor to the *Ave Maria*.

Dryden, John—Northamptonshire, England (1631-1700)—"Father of English Critics" is one of the greatest masters of English verse. In disposition he is represented as the most amiable of men. Some of his pieces, especially his dramas, written before he became a Catholic, are immoral.

Du Chaillu, Paul—France (1830—)—is the author of "Explorations and Adventures in Equatorial Africa and Northern Europe." He was the first European that discovered and described the gorilla. DuChaillu's veracity has been questioned by critics.

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of English verse. In
represented as the
men. Some of his
his dramas, written
e a Catholic, are im-

Paul—France (1830
or of "Explorations
in Equatorial Africa
urope." He was the
that discovered and
orilla. DuChailu's
een questioned by

Emerson, Ralph Waldo—Bos-
ton (1803-1882)—is the author of "Rep-
resentative Men," "English Traits,
Lectures, and Addresses," "Poems, Es-
says, &c." "Unfortunately for Em-
erson and the value of his utterances,
he ignores the supernatural in man.
His view of religion is that of a mere-
ly human institution."—BROTHER
AZARIAS.

Everett, Edward—Boston (1794-
1865)—an American statesman, ora-
tor, and man of letters, was educated
at Harvard, of which he became
president. As an orator, rhetorician,
and scholar, Everett had few equals.
His orations and speeches are pub-
lished in four volumes. "The Mount
Vernon Papers" contain most of his
newspaper writings.

Franklin, Benjamin—Boston
(1706-1790)—was a writer, statesman,
and scientist. He early imbibed in-
fidel principles which pervade his
writings. Works: His "Autobiog-
raphy," "Essays," "Political Works and
Letters." Franklin took an active
part in politics, and represented the
Colonies as Minister Plenipotentiary
to France during the War of Inde-
pendence.

Faber, Rev. Frederick William
—Calverly, Yorkshire, England (1814-
1863)—was an excellent poet and ex-
quisite prose writer. He entered
the ministry of the Church of Eng-
land, but became a convert to the
Roman Catholic faith in 1845. Two
years later, he received Holy Orders,
and joined the Congregation of the
Oratory of St. Philip Neri. His
principal works are: "Creator and
Creature," "All for Jesus," "Growth
in Holiness," "Spiritual Conferences,"
"The Precious Blood," "Bethlehem,"
"The Blessed Sacrament," "Poems,"
"Hymns," "Letters," "Notes."

Gay, John—Torrington, Devon-
shire, England (1688-1732)—is the au-
thor of "Fables," which are among
the best of the kind in the English
language. His works are justly cen-
sured for their licentiousness.

Griffin, Gerald—Ireland (1803-
1840)—entered the Novitiate of the
Christian Brothers in 1838. Among
his principal works are: "The Inva-
sion," "The Duke of Monmouth,"
"Tales of Munster Festivals," "The
Rivals," "Poems," &c. Had he not
been carried off at an early age, we
might have expected from his pen
works of the highest order.

Gould, Hannah F.—Vermont
(1787-1865)—lost her mother while
quite young. While devoting herself
to the care of her father, to whom she
was housekeeper and companion, Miss
Gould found time to compose many
charming pieces in verse.

Goldsmith, Oliver—Pallas, Long-
ford, Ireland (1728-1774)—was a gift-
ed poet and excellent prose writer;
but he was vain, eccentric, and im-
provident. The "Vicar of Wakefield,"
the "Deserted Village," and "The
Traveler," are among his best works.

Haliburton, Hon. Thomas C.—
Windsor, Nova Scotia (1796-1865)—was
a distinguished novelist, humorist,
and historian. Works: "A Historical
and Statistical Account of Nova
Scotia," "The Sayings and Doings of
Sam Slick," and his political writings.
His "History" is remarkable for its
impartiality. Few writers have done
so much justice to the noble Aca-
dians.

Hamerton, Philip Gilbert—
Manchester, England (1834—)—is
a landscape painter and volumi-
nous writer. Among his works are,
"Painting in France after the De-
cline of Classicism," "Etching and
Etchers," "Wanderholme," "Chap-
ters on Animals."

Harte, Francis Bret—Albany,
N.Y. (1837—)—is a journalist, essay-
ist, and poet.

Harris, Thaddeus William—
Dorchester, Mass. (1795—)—holds a
distinguished rank as an entomol-
ogist. His valuable papers were pub-
lished by the Boston Society of Nat-
ural History.

Hemans, Mrs. Felicia D.—Liver-
pool, England (1791-1835)—wrote sev-
eral volumes of poetry which enjoyed
great popularity in the early part of
the century. "In her poetry, religious
truth, moral purity, and intellectual
beauty ever meet together."—MOIR.

Hildreth, Richard—Deerfield,
Mass. (1807—)—is the author of a
"History of the United States of
America," "Archy Moor," etc.

Howells, William Dean—Ohio
(1837—)—learned the printing busi-
ness and became editor of the *Atlan-
tic Monthly*. His chief works are
"Venetian Life," "Italian Journeys,"
"Suburban Sketches," "A Chance
Acquaintance," "A Modern Instance,"
"A Counterfeit Acquaintance," etc.

Irving, Washington—New York
City (1783-1859)—received only a com-
mon school education. After visiting
Europe, he published the famous
"Salmagundi," the "Sketch-Book,"
the "Life and Voyages of Christopher
Columbus," the "Voyages of the
Companions of Columbus," the "Con-
quest of Granada and the Alhambra."
His works are characterized by a
lucid and attractive form which en-
gages the interest of every reader.

Johnson, Ellen M.—Magog, P.Q.
(1834-1863)—possessed rare talents for
poetry. Her principal work in prose

is a story entitled "William Arther-ton." She wrote many pieces of verse for the press, which were greatly appreciated in Canada.

Leprohon, Mrs.—Née Miss R. E. Mullins—Montreal (1832-1879)—was educated by the Sisters of Notre Dame. In 1851 she became the wife of Dr. J. L. Leprohon, a member of one of the most distinguished Canadian families. Her writings, both in prose and poetry, hold an honorable position in Canadian literature.

Lester, Charles Edward—New London, Conn. (1815—)—wrote "Biographical Sketches of American Artists," "Condition and Fate of England," &c.

Longfellow, Henry Wadsworth—Portland, Me. (1807-1882)—Poet-Laureate of America, was unquestionably one of the ablest linguists of modern times. His principal poems are the "Golden Legend," "Evangeline," "Hiawatha," "Miles Standish," "The Spanish Student," &c.

Lord Dufferin—Frederick Temple Blackwood—Baron Clandeboy—Florence, Italy (1826—)—is the wisest administrator, most brilliant orator, and the most accomplished statesman that held the position of Governor-General of Canada. Among Lord Dufferin's principal works are "Letters from High Latitudes," "A Narrative of a Journey from Oxford to Skibbereen," and an "Examination of Mills' Plan for the Pacification of Ireland," &c.

Lowell, James Russell—Cambridge, Mass. (1819—)—is a poet, humorist, and literary critic. Lowell's works comprise an extensive series of poems, reviews, lectures, and essays published in the *North American* and the *Atlantic Monthly*, and subsequently issued in two volumes. He succeeded Longfellow as Professor of Belles-Lettres in Harvard University.

Lynch, Most Rev. John Joseph, D.D., Archbishop of Toronto—near Clones, County Monaghan, Ireland (1816—)—is the author of a large number of sermons and pastoral letters that are read throughout the English speaking world, and are noted for their pathos and literary merit. "The Archbishop deserves the greatest credit for his letters, which appeal to public reason, and stimulate reflection."—DAVIN

Manning, Henry Edward, Cardinal, Archbishop of London—Totteridge, England (1808—)—holds a foremost rank among ecclesiastical writers. Broadness of views, clearness of reasoning, and energy of style, characterize his works. "The Mission of the Holy Ghost," the "Vatican

Decrees and Civil Allegiance," "Lectures," "Sermons," &c. are his principal writings.

Mahony, Rev. Francis—Cork, Ireland (1804-1866)—is best known by his "Reliques of Father Prout," "The Bells of Shandon," and his contributions to *Fraser's Magazine*.

Marshall, Thomas William—London (1815-1877)—took orders in the Church of England in 1845, and was converted to the Catholic Religion by Cardinal Wiseman three years later. As a satirist, he had no superior. "The Christian Missions" and "Comedy of Convocation" were written by him. Marshall was a constant contributor to the periodicals of his time.

Macaulay, Thos. Babington—Rothly Temple, England (1800-1859)—was the most brilliant and least reliable of English Historians. Macaulay occupied a foremost rank among the greatest parliamentary orators of his day. His writings are exceedingly attractive, owing to his extensive erudition and the brilliance of his style. Principal works: "Lays of Ancient Rome," "The Review of Hallam's Constitutional History of England," "A History of England from the Accession of James II." "Everybody reads—everybody admires—but nobody believes in—Mr. Macaulay."

McGee, Thomas D'Arcy—Carlingford, Ireland (1825-1868)—the most gifted Irishman in America, and one of the richest and most splendid intellects of the nineteenth century, contributed to nearly every department of literature. As a poet, he holds a high rank; as orator, journalist, and statesman, he has had few equals. "A Catholic History of North America," "O'Connell and His Friends," "Life of Bishop Maginn," "A Popular History of Ireland," and "Poems" are his chief literary works.

McCarthy, Justin—Cork (1830—)—was connected with the *Cork Examiner*, and the *Northern Times* of Liverpool. In 1868, he traveled through the United States. Since his return to Europe, he published "Messie," a novel, "The Waterdale Neighbors," "Con Amore," "Modern Leaders," a "History of English Radicalism," "A History of Our Own Times," &c. Mr. McCarthy is one of the Irish National Party in the British House of Commons. His style is pure and very agreeable.

Milton, John—London (1608-1674)—is England's greatest epic poet. "He may be regarded as being, in many respects, the standard of dignified poetic expression; although Shakespeare alone exhibits the varied ele-

Allegiance," "Leo-
&c. are his prin-

Francis—Cork,
—is best known by
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&c." and his contribu-
tions.

Thomas William—
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and in 1845, and was
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—missions" and "Com-
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—l works: "Lays of
—" "The Review of
—stitutional History of
—story of England from
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—exhibits the varied ele-

ments of conspicuousness, power, and
brilliance inherent in our language.
In studying Milton's epic (*Paradise
Lost*) as a sacred poem, we are im-
pressed by a want of awe and reserve
in the handling of religious mysteries,
where, for instance, he represents the
Supreme Being 'as a school-divine';
and we loathe the grim puritanical
pleasantry which he puts in the
mouths of the rebel angels, while
making the first experiment of their
new-discovered artillery. The Mil-
tonic Satan is undoubtedly one of the
most stupendous creations of poetry;
but there is a historic grandeur in it
which wins, do what you will, a hu-
man sympathy. This is wrong; the
representation of the devil should be
purely and entirely evil, without a
tinge of good, as that of God should
be purely and entirely good, without
a tinge of evil. Milton never speaks
of the Trinity, and scarcely disguises
his Arianism."—JENKINS. His other
works are his "*Paradise Regained*,"
"*Ode on the Nativity*," "*Lycidas*,"
"*Comus*," "*L'Allegro*," "*Il Pensero-
so*," &c.

Milman, Henry Hart—London
(1791-1868)—was a clergyman of the
Church of England. His voluminous
poetical and historical works are of
little interest to Catholic readers.

Montagu, Lady Mary—Thores-
by, Nottingham, England (1690-1762)—
was a noted wit. She is known solely
by her letters, which are the English
counterpart of Madame de Sévigné's.

**Montalembert, Count, Charles
Forbes Bénédict**—London (1810-1870)
—was a distinguished French writer.
Two of his works, "*The Monks of the
West*" and "*The Life of St. Eliza-
beth*" are translated into English.

More, Sir Thomas—London (1480-
1535)—was one of the leading Catho-
lic writers of the reign of Henry
VIII. His talents and virtue raised
him to the dignity of Lord High Chan-
cellor. "*Utopia*" and "*A History of
Edward V.*" are his principal works.
Having refused to take the oath of
supremacy, he was condemned by
Henry, and executed.

Moore, Thomas—Dublin (1779-
1852)—is the author of the "*Irish Mel-
odies*," about 124 lyrics adapted to
beautiful Irish National Airs. A
translation of the "*Odes of Anacreon*,"
"*Lalla Rookh*," the "*Life of Sheri-
dan*," the "*Epicurean*," the "*Memoirs
of Captain Rock*," "*Travels of an
Irish Gentleman in search of a
Religion*," and a "*History of Ireland*"
are from his pen. Some of his writ-
ing are severely censured for their
sensual and immoral tone. He lived
and died a Catholic.

Newman, Cardinal John Henry
—London (1801—)—is the most em-
inent living writer of England. He
took orders in the Church of England,
but in 1845 he joined the Catholic
Church, and was soon promoted to
the priesthood. From 1852 to 1860,
Dr. Newman was Rector of the Catho-
lic University of Dublin. In 1879, Leo
XIII. created him Cardinal. He is the
author of thirty-four volumes, com-
prising Sermons, Lectures, Philo-
sophical Works, Poems, Historical
Sketches, &c.

O'Brien, Most Rev. Cornelius,
D.D., Archbishop of Halifax, Canada,
a native of Prince Edward Island
(1843—)—is noted as a writer and
theologian. In 1883 he was appointed
by His Holiness, Leo XIII., Arch-
bishop of Halifax. His literary works
are: "*The Philosophy of the Bible
Vindicated*," "*Mater Admirabilis*,"
"*After Weary Years*," and occasional
contributions to the press, in prose
and poetry.

O'Reilly, John Boyle—County
Meath, Ireland (1844—)—is editor of
the Boston *Pilot*. In 1866 he was ex-
iled to Australia for political reasons;
two years later he effected his escape,
and proceeded to Boston. He is an
elegant prose writer, and he has ac-
quired considerable renown as a
writer of verse.

Parkman, Francis—Boston (1823
—)—is the author of works that
possess the charm of romance, with
the merit of reality. His descriptions
of natural scenery are among the best
in the English language. Though his
narratives are true, and his dates
unquestionable, his judgment on
Churchmen often shows him to be an
enemy of the Catholic Religion. Be it
remembered that Parkman is a Pro-
testant, or, in his own words, "a heret-
ic," who sneers at the supernatural.
Still, there are throughout his works
many admirable tributes paid to the
heroic missionaries who suffered so
much to evangelize North America.
Works: "*The Oregon Trail*," "*The
Pioneers of France in the New
World*," "*The Old Régime in Canada*,"
"*The Jesuits in North America*," "*La
Salle and the Discovery of the Great
West*," "*Frontenac and New France
under Louis XIV.*," "*Montcalm and
Wolfe*," "*The History of the Conspir-
acy of Pontiac*." To complete the
"*History of the French in North
America*," Parkman promises to issue
another volume covering the period
from 1700 to 1748.

Pope, Alexander—London (1688-
1744)—was an excellent writer of Eng-
lish. His works are: "*The Dunciad*,"
"*An Essay on Criticism*," "*An Essay
on Man*," "*Rape of the Lock*," &c.

His prose is a safe model for those who desire to attain a pure style.

Prescott, William H.—Salem, Mass. (1796-1859)—holds a distinguished rank among American historians. His style is brilliant and attractive, but religious prejudice frequently discolours his writings. "The Reign of Ferdinand and Isabella," "The Conquest of Mexico," and "The Conquest of Peru," are among his best works. Prescott wrote some of his works while suffering from almost total blindness.

Procter, Adelaide Ann—London (1825-1864)—daughter of the poet Procter (Barry Cornwall), was converted to the Catholic faith in 1851, and ever after "made her verse echo the sentiments of her life." Her first publication, "Legends and Lyrics," appeared in 1858; meeting with success, it passed through several editions. A second series appeared in 1860, and in 1862. She published a "Chaplet of Verses"; these are short poems on religious subjects published for the benefit of the Providence Row Night Refuge for Homeless Women and Children.

Reid, Sir William—Scotland (1791-1858)—was an engineer officer in the British Army. He wrote "An Attempt to Develop the Law of Storms" and "The Progress of the Development of the Law of Storms."

Rollin, Charles—Paris, France (1661-1741)—was Rector of the University of Paris. Works: "A Treatise on Studies," "A History of Rome," and an "Ancient History." He was imbued with Jansenistic principles.

Ruskin, John—London, England (1819—)—author of "Modern Painters," "The Seven Lamps of Architecture," "The Stones of Venice," &c. His writings are greatly admired for their truthfulness and beauty of style. Still some few passages offensive to Catholics may be pointed out in Ruskin's writings.

Ryan, Rev. Abram J.—Virginia (1840—)—his patriotic and religious poems do honor to this learned and zealous Catholic priest. The most popular of his pieces are: "Erin's Flag," "The Sword of Robert Lee," the "Conquered Banner," and "In Rome."

Sadlier, Mrs. James—Coothill, Cavan, Ireland (1820—)—née Mary Ann Madden. She began her literary career at an early age by contributing to a London magazine. In 1844, Miss Madden emigrated to Montreal, where she became the wife of Mr. James Sadlier, of the firm D. & J. Sadlier & Co., Catholic publishers, New York and Montreal. Few writers in America have done so much as Mrs. Sadlier for

the spread of Catholic literature. Gifted with a rich imagination, an extensive reader, and a careful observer of Irish character, she has devoted the best years of her life to the composition of works that greatly contribute to the well-being of her fellow Catholics. The following are her chief original works: "Willy Burke," "Alice Riordan," "New Lights; or, Life in Galway," "The Blakes and the Flanagan," "The Confederate Chieftains," "Confessions of an Apostate," "Bessy Conway," "Old and New," "The Hermit of the Rock," "Con O'Regan," "Old House by the Boyne," "Aunt Honor's Keepsake," "The Heiress of Kilorgan," "Macarthy Moore," "Maureen Dhu," and a work on "Purgatory" now (1885) in press.

Sadlier, Anna T.—daughter of Mrs. James Sadlier. Miss Sadlier aims to rival her distinguished mother as a popular Catholic writer. Her principal original works are: "Names that Live in Catholic Hearts" and "Women of Christianity." She has translated several volumes. Miss S. is a frequent contributor to the Catholic periodical literature of the United States.

Saunders, Charles—Kingston, Upper Canada (1822—)—is one of the most distinguished writers of verse in the Dominion of Canada. "The St. Lawrence and the Saguenay and other Poems" was his first volume. "Hesperus and other Poems," published later, are highly creditable to the author.

Scott, Sir Walter—Edinburgh (1771-1832)—is, as a novelist, considered to be one of the greatest writers of this century. As a poet, he holds only a secondary rank. His works are generally offensive to Catholics.

Shea, John Gilmary—New York (1824—)—published "The Discovery of the Mississippi Valley," "History of the Catholic Missions Among the Tribes of the United States," "Early Voyages Up and Down the Mississippi," "Legendary History of Ireland," &c. He translated "Charlevoix's New France," and "DeCourcey's Catholic Church in the United States." Mr. Shea is the author or translator of several other works, among which are "Grammars and Dictionaries of the Indian Languages," thirteen volumes. He contributes to the *American Catholic Quarterly Review*. He is descended from N. Upsal, mentioned in Longfellow's *New England Tragedies*.

Shelly, Percy Bysshe—England (1792-1822)—though a gifted poet, was a sad example of human depravity. Publicly expelled from Oxford Univer-

atholic literature. a imagination, an and a careful ob- character, she has years of her life on of works that to the well-being tholies. The fol- original works: "The Riordan," "New in Galway," "The Flanagan's," "The Effains," "Confes- state," "Bessy Con- ew," "The Hermit on O'Regan," "Old ne," "Aunt Honor's Heiress of Kilorgan," "Maureen Dhu," "Murgator" (1885)

a T. of ar. M. am- isting. Her tholies. Names works are: "Names tholic Hearts" and istianity." She has al volumes. Miss contributor to the cal literature of the

arles—Kingston, Up- 2—) is one of the ed writers of verse in f Canada. "The St. the Saguenay and as his first volume. other Poems," pub- highly creditable to

Valter—Edinburgh a novelist, considered e greatest writers of a poet, he holds only nk. His works are ve to Catholics.

Gilmory—New York shed "The Discovery ppi Valley," "History Missions Among the nited States," "Early d Down the Missis- lary History of Ire- translated "Charle- ce," and "DeCourcey's in the United States." author or translator t works, among which s and Dictionaries of guages," thirteen vol- tributes to the the ublic Quarterly Review. d from N. Upsal, men- fellow's New England

ey Bysche—England gh a gifted poet, was of human depravity. ed from Oxford Univer-

sity as an Atheist, he led a dissipated life, and was finally drowned in the Bay of Spezzia. Works: "Queen Mab," his earliest work, is little more than a defence of Atheism; "Alastor," "The Cenci," "Adonais," and "The Cloud," are among his best publica- tions.

Shakespeare, William—Strat- ford-on-Avon (1564-1616)—is the great- est of modern poets. "That Shakes- peare was a Christian," says DeVere, "there is no doubt." Some learned critics think there is sufficient evi- dence in his writings to show that he professed the Catholic faith. He is the author of thirty-five plays, divided into tragedies, comedies, and his- torical plays.

Smellie, William—Edinburgh, Scotland (1733-1806)—translated "Buf- fon's Natural History," and wrote the "Philosophy of History." He is the author of a life of "Henry Home," "John Gregory," "Adam Smith," "David Hume," "Lord Kames," and of a part of the first edition of the "Encyclopedia Britannica."

Spalding, Most Rev. Martin John—Kentucky (1810-1872)—was Bishop of Louisville, and afterwards Archbishop of Baltimore. Works: "Life and Times of Bishop Flaget," "A Review of d'Aubigné's History of the Reformation," "The History of the Protestant Reformation in all Countries," "Miscellanea," &c. "Bishop Spalding was a fluent, pleas- ing, and graceful writer, but not re- markable for originality, depth, or vigor."—BROWNSON.

Southey, Robert—Bristol (1774- 1843)—was a voluminous writer. "The Course of Kehama," "The Doctor," "The Life of Nelson," "The Book of the Church," and "A History of the Peninsula War," are among his best writings. Southey devoted his long life exclusively to literature. He often displays in his works "a measure of prejudice and of temper not credit- able to his judicial character as a critic."

South, Robert—England (1633- 1716)—was an Episcopalian minister.

Southwell, Rev. Robert—Nor- folk, England (1560-1596)—entered the Society of Jesus at Rome, and was sent to his native country, where he fell a victim to the persecution carried on against Catholic priests. During his three years' imprisonment Father Southwell composed fifty-five poems, noted for simplicity of lan- guage and elegance of thought.

Steele, J. Dorman, A.M., Ph. D.—Lima, N. Y. (1836—)—is the author of "Short Courses in the Natural Sciences."

Steele, Sir Richard—Dublin (1672-1729)—was a popular essayist and dramatist. Steele and Addison were associated as editors of the *Spectator*, to which the former contributed 240 papers. He was one of the "most amiable and improvident of men."

Sterne, Lawrence—Clonmel, Ire- land (1713-1768)—author of "Tristram Shandy" and "The Sentimental Journey," is greatly blamed for his slanderous representations of the Catholic Church.

Swift, Jonathan, "Dean Swift"—Dublin (1667-1745)—though a clergy- man of the Established Church, was a materialist of the grossest kind. His principal writings are: "Polite Conversation," "The Conduct of the Allies," "History of the Last Four Years of Queen Ann," "The Public Spirit of the Whigs," and "Gulliver's Travels." Swift's writings offer many good examples for easy writing and familiar style, but some of his works are noted for unpardonable grossness and revolting obscenity.

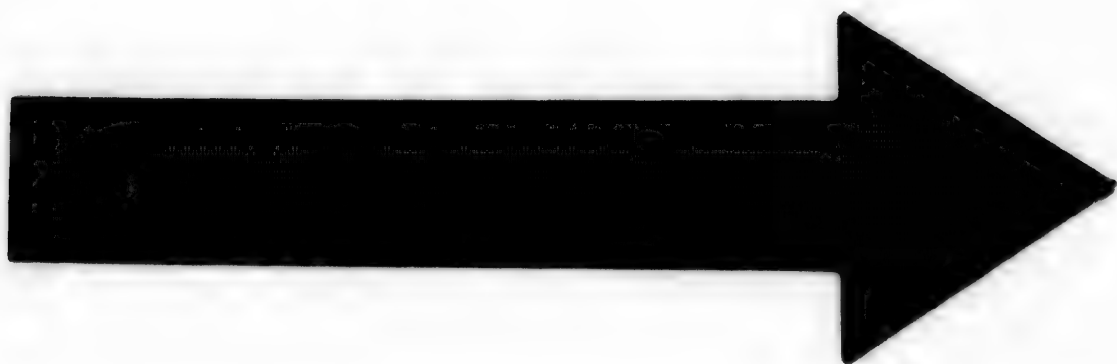
Taylor, Bayard—Pennsylvania (1825-1878)—wrote so many works that a bare enumeration of them cannot be given here. Among his best efforts are: The translation of "Goethe's Faust." Taylor was eminent as a traveler, newspaper correspondent, novelist, poet, &c. His style is "easy, sprightly, diversified, neither ambi- tiously soaring into turgid eloquence, nor lapsing into wearisome monoto- ny."—HART.

Tennyson, Alfred—Sommersby, Lincolnshire, England (1810—)— poet-laureate, is the author of "The Princess," "In Memoriam," "Maud," "Idylls of the King," &c. "Tennyson is essentially a lyric poet of the im- passionate but reflective order; he is the child of the present generation in all its refinement, its tendency to doubt, its love of artistic form."—HART. In his two dramas, "Queen Mary" and "Harold," he defaced the favorable picture he had drawn of Catholic times.

Thoreau, Henry D.—Concord, Mass. (1817-1862)—"the New England hermit.....a human mole"—was an interesting writer. He wrote: "Maine Woods," "A Yankee in Canada," "Cape Cod," "Walden; or, Life in the Woods," &c.

Thomson, James—Scotland (1700- 1748)—was one of the chief descriptive poets of England. "The Seasons," a poem on "Liberty," and "The Castle of Indolence" are his principal works. As a poet, Thomson deserves the highest praise.

Thackeray, Wm. Makepeace— Calcutta, India (1811-1863)— wrote prose and verse with equal facility.



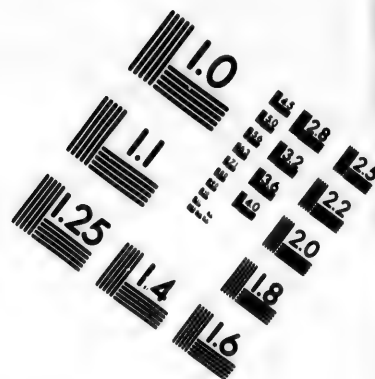
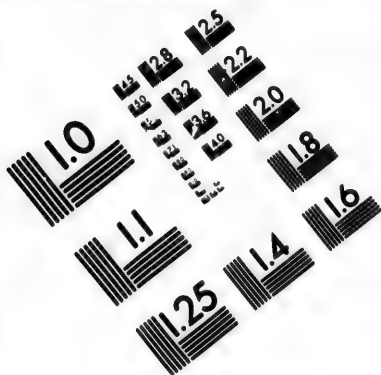
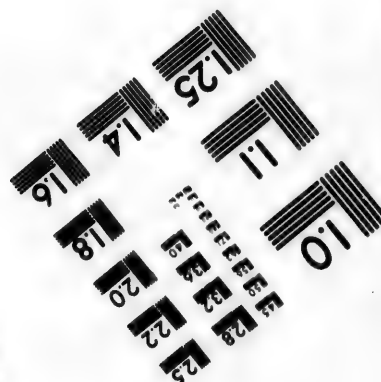
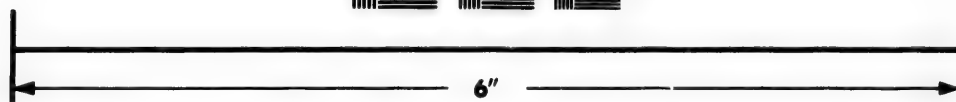
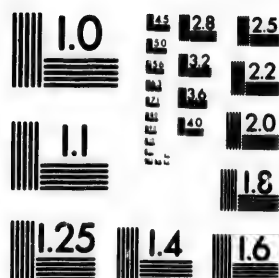


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"Vanity Fair," "The Newcomes," "The Virginians," "Pendennis," "Esmond and his Lectures on the English Humorists," are among his best works. "In a moral point of view, Thackeray's writings are open to serious objection. The fundamental principle which underlies them, is the total depravity of human nature, rendering virtue an impossibility, and religious practice a sham. As Catholics, we know that the human power for good has been weakened, not destroyed, and that the grace of Christ may yet raise men to the sublimest virtue."—JENKINS.

Tupper, Martin Farquhar—England (1810—)—is the author of the "Proverbial Philosophy." This work was in such demand that over 600,000 volumes were disposed of. Critics do not accord Mr. Tupper's works the merit their extensive sale would imply.

Walsh, Right Rev. John, D.D., Bishop of London, Canada—Kilkenny, Ireland (1830—)—"has the reputation among the clergy," says N. F. Davin, "of being a sound and deeply read theologian, well versed in Scripture and Canon Law. He is an elegant preacher, and well read in general literature." Bishop Walsh has published a work on the "Sacred Heart." His Lordship is an able contributor to the periodical Literature of the United States.

Wallace, Alfred Russel—Usk, Monmouthshire, England (1825—)—holds the strange theories of Darwin on the origin of man. Works: "The Malay Archipelago" and "Travels on the Amazon."

Waterton, Charles—Yorkshire, England (1782-1865) was a distinguished naturalist. He belonged to a respectable ancient Catholic family, and received his education from the Jesuit Fathers at Stonyhurst. His tendency to study Natural History early attracted the attention of his

professors, who gave him every facility to follow the bent of his genius. Waterton traveled extensively and maintained his vigor until his death. Works: "Wanderings in South America and the United States," "Essays on Natural History," &c.

Whittier, John Greenleaf—Haverhill, Mass. (1808—)—is one of the most voluminous of American poets. Among his best works are: "Songs of Labor," "Snow-bound," and "Barbara Frietchie." His writings are anti-Catholic in tone.

Wiseman, Cardinal Nicholas Patrick—Seville, Spain (1802-1865)—was by his father of English, and by his mother of Irish origin. After pursuing his course eight years in England, he completed his education in Rome, where he published his first book, a work on the Oriental languages. His other works are: "Lectures on the Connection between Science and Revealed Religion," "The Real Presence of the Body and Blood of our Lord Jesus Christ in the Blessed Eucharist," "Lectures on the Principal Doctrines and Practices of the Catholic Church," "Fabiola; or, the Church of the Catacombs," "The Hidden Gem," "Lectures on Holy Week," "Lecture on Shakespeare," &c. Cardinal Wiseman's style is clear and polished. He was a profound linguist.

Wilson, Geo.—Edinburgh, Scotland (1818-1859)—is the author of: "Researches in Color-blindness" and an "Elementary Treatise on Chemistry."

Wordsworth, William—Cumberland, England (1770-1850)—was founder of the Lake School of Poetry. From the publication of his "Descriptive Sketches," 1793 to 1830, his works were little appreciated. During the last ten years of his life Wordsworth composed many short poems which are very much admired. His poetry embodies the very highest order of thought.



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